EFFECTIVE PUBLIC SPEAKING

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INTRODUCTION

Efficiency, What It Is

Ours is the age of efficiency. Everywhere men are devising the most efficient methods of performing the operations of their callings. Business men seek the most efficient system of filing and bookkeeping, the manufacturer organizes his labor force and machinery so that every ounce of effort gives the greatest possible return in goods. The railroads are replacing steam with electric power, and surgeons spend many hours planning the best way to remove an appendix in the shortest time.

Mechanical inventors speak of a machine as efficient when it does its work without loss of power. If a hundred pounds of steam pressure are applied to it, the full hundred pounds are accounted for in valuable engine power. There is no waste. Any instrument is efficient when it gets the most work from a given amount of effort.

When we attempt to apply the idea of efficiency to public speaking, we find that it is best expressed by the word "effective." The two words "efficient" and "effective" have, to be sure, very much the same significance. "Effective," however, throws the emphasis a little more upon the tangible result, upon the effect produced by any instrument. Now speech is one of our most use-

ful instruments. It is employed to carry messages from one mind to many others. If it carries the message truly and forcefully, it is effective; but if it loses part of the message or gives it in such weak form that it does not impress the other mind at all, it is ineffective. Speech, then, is an instrument through which one mind works upon others. It ought to be made most effective.

Effective Speech, Thought, and Expression

Probably the most remarkable product of nature, in its centuries of evolution, is the human mind; and the second wonder of the universe is the communication of the thoughts and feelings of one mind to others by means of the voice in speech and by means of the body in gesticulation. Each man is limited in the position he may assume in the world by the development of his mind. If he has stored up in it a reliable memory of many experiences, if his judgment is well trained, if his ideas are good and his will is strong, then is he a source of tremendous power. But to exert it upon others, to make his ideas their ideas, to lead them to accept his judgments, and to bend them to his will, his speech must be efficient. It must transfer to others, without loss, the complete creations of his brain.

Each of us is therefore a source of power. But we are unable to get the full benefit of it unless we can express all our ideas well. What good would it have done the American people if Patrick Henry had felt immeasurable indignation at the wrongs England was heaping upon the colonists, but had not been able to give them eloquent tongue in his famous "Appeal to Arms"? A business manager may know precisely how he can organ-

ize his corporation so that the community will benefit in better commodities and the stockholders reap larger dividends; but to put his ideas into operation, he must first, by exposition and argument, win over the board of directors. He must be able to make clear to the proper people what is perfectly clear to him. In short, no argument is necessary to prove that a speaker who wishes to influence others, either in conversation or conference, in court of law or on pulpit or platform, must be able to express his entire thought and purpose by means of speech.

Nature of These Lessons

The object of this course is to develop effective speech. Incidentally the student will be led to improve his general mental habits; he will be trained to systematic reading, research, and thought. But the attention will be directed primarily to the organization and delivery of speeches. It would be ridiculous to suppose that a man who needs training in speech-making can become eloquent merely by spending a few minutes a day reading a book on public speaking in the privacy of his home or office. Speech is an art which can be mastered only by much practice under competent direction. These lessons will give simple explanations of the principles of speech-making and they will outline practical directions for exercises; but the student must do his own practicing; he must actually make speeches as directed. There can be no doubt that the best way to learn to speak is by daily lessons under the direct, personal guidance of a teacher of the art. But if a student who cannot follow the ideal course will carefully carry out the written directions to be found in these lessons, he ought steadily to improve. If he

perseveres, there will be no limits to his attainments save those set by his own general capacity. The ancients had a saying which is true, "The poet is born, but the orator is made." By patient practice, you can make of yourself a successful speaker.

In order that the student may have a general idea of the development of effective speech, we shall enumerate the broader requirements for success.

Qualities of Good Speaking to be Developed

1. Clear Organization of the ideas in the mind of the speaker is the first necessity. The speaker has an object to accomplish by his speech and he selects ideas and groups them so that they will be best understood and retained by the audience which will act upon them.

2. Retention of the Well-Organized Ideas During Delivery is next necessary. This is related to self-possession, ease, and confidence.

3. Mastery of Language.—Even though the ideas may be clear and well organized in the mind of the speaker, he must have a large vocabulary and skill in the choice and arrangement of words to express his ideas.

4. Technical Control of Voice in Speech and of Body in Gesture.—Some men cannot speak for more than a few minutes without becoming hoarse or having their voices "break." Their voices may be monotonous and unexpressive or weak, without carrying power. Their gestures may also be awkward. Such deficiencies must be overcome.

All these excellencies cannot be attained at once. The lessons begin with the matter of clear thinking and the organization of ideas.

LESSON 1

THE ORGANIZATION OF IDEAS

Logical Grouping of Ideas

Not all the ideas which fill our minds are clear. Furthermore, they are not, as a rule, organized in logical groups. If we wish to use some of them as speech material, they must be clear and well arranged. When a man plans to make a speech, he draws upon the full stock of his mind, but he carefully tests his information to see if it will have weight with his audience, and he arranges it in the most convenient manner for their understanding. Let us illustrate. If I were to ask you suddenly to tell me immediately all your ideas about trade unions, a great unorganized number of impressions would seek haphazard expression. You might say: "Labor unions start strikes; sometimes there is disorder and even bloodshed; they have walking delegates; I know a union man who received financial help from his organization when he was ill; unions try to get more pay for their members; there is a local chapter of the building trades in my neighborhood; I visited one of their meetings once; unions try to get an eight-hour day, etc." But if you were given some time for reflection, you would organize your thoughts somewhat as follows:

1. What labor unions are: They are organizations of laborers for mutual protection and improvement.
2. What they seek to accomplish among their members: (a) social improvement, (b) sick benefit, (c) life insurance.

3. What they seek to exact from the employer: (a) shorter hours, (b) better pay, (c) better working conditions, such as ventilation, safeguarded machines, clean rooms, etc., (d) exclusion from the shop of non-union men.
4. Results of unionism: (a) good results, (b) bad results, etc., (c) means they use to accomplish their objects.
5. Our consequent attitude towards unions.

Benefits of Grouping Ideas

Such an arrangement or organization of thoughts does three things. First, it insures a thorough and clear grasp of each idea by the speaker. We often let hazy and untrustworthy impressions hold sway in our careless thinking of every-day life. However, if an idea is to be put into an organized plan, the very act of classifying it makes us inspect it more closely. Therefore, careful, organized thinking about a topic leads to a clearer understanding and approval of every idea involved. Second, the plan puts the speech in an order easy for the audience to grasp and retain. Ideas thrown out haphazard do not form part of a well-arranged whole; they are confusing. Certainly all cannot be remembered. Third, the organization helps the speaker himself to stick to his topic and to develop all of it.

Exercise to Secure Organization of Ideas

To acquire the ability to organize readily, follow the directions of this lesson most carefully, *one step at a time* before proceeding to the next. Read the whole lesson through before you attempt any of the exercises suggested.

1. Read this passage from the speech which Henry Ward Beecher delivered in Liverpool:

There are two dominant races in modern history: the Germanic and the Romanic races. The Germanic races tend to personal liberty, to a sturdy individualism, to civil and political liberty. The Romanic race tends to absolutism in government; it is clannish; it loves chieftains; it develops a people that crave strong and showy governments to support and plan for them. The Anglo-Saxon race belongs to the great German family and is a fair exponent of its peculiarities. The Anglo-Saxon carries self-government and self-development with him wherever he goes. He has popular GOVERNMENT and popular INDUSTRY; for the effects of a generous civil liberty are not seen a whit more plainly in the good order, in the intelligence and in the virtue of self-governing people than in their amazing enterprise and the scope and power of their industry. The power to create riches is just as much a part of the Anglo-Saxon virtues as the power to create good order and social safety.

Now read it again.

2. Turn this page over so that you cannot see the passage and write in your own words the ideas which Beecher conveyed to his English audience. Do this even though the composition may be very imperfect.
3. Now read the passage again with this plan in mind. Beecher develops three ideas: (1) The characteristics of the Germanic races, (2) the characteristics of the Romanic races, (3) the way the Anglo-Saxon carries the Germanic idea into industry as well as government.
4. Consulting the following notes, once more write the composition, in your own words. The notes are to

help you retain Beecher's ideas but not his words or forms of expression.

I. Germanic Races.
   1. Personal liberty.
   2. Individualism.
   3. Civil and political liberty.

II. Romanic Races.
   1. Love chieftains.
   2. Clannish.
   3. Absolutism and showy government.

III. The Anglo-Saxon belongs to the Germanic group and shows its characteristics in industry as well as in government.

5. Take the following more general outline. Memorize it and then *speak* the development. In your oral amplification, do not try to remember words which Beecher used before. Merely keep your three ideas in mind and develop them in the same way you would make clear any thought of your own in conversation. Outline:

   I. Characteristics of the Germanic Races.
   II. Characteristics of the Romanic Races.
   III. Place of the Anglo-Saxons.

When you make your oral development, it is well to have a real audience. If you could get a group to listen to you, it would be well. Or in conversation with some friend you might refer to the Anglo-Saxons and quote the ideas of Beecher. You might also speak your ideas out loud in a room, by yourself, but before a mirror. In this case, do not repeat or make false starts and go all over again when displeased with a word. Go right ahead without a break, no matter how imperfect the performance is. There is no harm in going over the whole orally many times, but it is undesirable to break off in the middle.

Exercise in Original Analysis for Thought Groups

Read the following paragraphs from Henry W. Grady's "The New South" (delivered before the New England Society, December 22, 1886) and make your own topical outline. Then write your own complete expression of these same ideas. Preserve all of these exercises carefully in your notebook. Also practice oral amplification of a memorized outline. Follow directions given in the preceding exercise.

Under the old regime, the negroes were slaves to the South; the South was a slave to the system. The old plantation, with its simple police regulations and its feudal habits, was the only type possible under slavery. Thus was gathered in the hands of a splendid and chivalric oligarchy the substance that should have been diffused among the people—as the rich blood, under certain artificial conditions is gathered at the heart, filling that with affluent rapture but leaving the body chill and colorless.

The old South rested everything on slavery and agriculture, unconscious that these could neither give nor maintain healthy growth. The new South presents a perfect Democracy, the oligarchs leading in the popular movement,—a social system compact and closely knitted, less splendid at the surface but stronger at the core; a hundred farms for every plantation; fifty homes for every palace and (instead of agriculture alone) a diversified industry that meets the complex needs of this complex age.

In making your notes, be sure to get the central thought—the contrast between the old South and the new South. In your development, do not make a running contrast; rather treat the old South fully, drop it, and then take up the new South for complete treatment. Note the following difficult, running contrast, a form of

composition which should not be attempted by the inexperienced speaker.

> Talent is something, but tact is everything. Talent is serious, sober, grave and respectable; tact is all that and more too. It is not a sixth sense, but it is the life of all the five. * * * Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact knows how to do it; talent makes a man respectable, tact makes him respected; talent is wealth, tact is ready money.—*From the London Atlas.*

Complete the Discussion of Each Topic

Such a running contrast is not the characteristic treatment of a speaker; it is rather the product of a writer who has time to meditate and arrange words—even to erase and rearrange. Most speakers would give a rounded idea of tact first, then a thorough exposition of talent. The contrast might be driven home by a few additional remarks. There are some master speakers who might carry the contrast along, but such a task is too difficult for the beginner. His rule should be the clear development of one idea at a time and an orderly arrangement of those ideas in proper sequence.

Also, the audience gets more out of the simpler and easier treatment. A speech like the passage above leaves them with the impression that tact and talent are contrasted and that the speaker accomplished a brilliant feat; but they do not carry away a satisfactory notion of the nature of either tact or talent. The development of one idea at a time makes for clearness and force of impression.

Develop One Idea at a Time

Observe, in the following passage from Abraham Lincoln's Eulogy of Henry Clay (delivered July 16, 1852, in the State House at Springfield, Illinois), that one idea is taken up at a time and developed fully. Furthermore, nothing is introduced which does not contribute to the amplification of the thought under immediate consideration. It is just as important to keep out distracting matter as it is to put in that which contributes to the direct expression of the central idea. A star is printed at the beginning of each idea that Lincoln amplified.

* The spell, the long enduring spell with which the souls of men were bound to him, is a miracle. Who can compass it? It is probably true he owed his preëminence to no one quality, but to a fortunate combination of several. He was surpassingly eloquent; but many eloquent men fail utterly, and they are not, as a class, generally successful. His judgment was excellent; but many men of good judgment live and die unnoticed. His will was indomitable; but this quality often secures to its owner nothing better than a character for useless obstinacy. These, then, were Mr. Clay's leading qualities. No one of them is very uncommon; but all together are rarely combined in a single individual, and this is probably the reason why such men as Henry Clay are so rare in the world.

* Mr. Clay's eloquence did not consist, as many fine specimens of eloquence do, of tropes and figures, of antitheses and elegant arrangement of words and sentences, but rather of that deeply earnest and impassioned tone and manner which can proceed only from great sincerity, and a thorough conviction in the speaker of the justice and importance of his cause. This it is that truly touches the chords of sympathy; and those who heard Mr. Clay never failed to be moved by it, or ever afterward forgot the impression. All his efforts were made for practical effect. He never spoke merely to be heard. He never

delivered a Fourth of July oration or a eulogy on an occasion like this. * As a politician or statesman, no one was so habitually careful to avoid all sectional ground. Whatever he did, he did for the whole country. In the construction of his measures, he ever carefully surveyed every part of the field and duly weighed every conflicting interest. Feeling as he did, and as the truth surely is, that the world's best hope depended on the continued Union of these States, he was ever jealous of and watchful for whatever might have the slightest tendency to separate them.

* Mr. Clay's predominant sentiment, from first to last, was a deep devotion to the cause of human liberty—a strong sympathy with the oppressed everywhere, and an ardent wish for their elevation. With him this was a primary and controlling passion. Subsidiary to this was the conduct of his whole life. He loved his country partly because it was his own country, and mostly because it was a free country; and he burned with a zeal for its advancement, prosperity and glory, because he saw in such the advancement, prosperity and glory of human liberty, human right and human nature. He desired the prosperity of his countrymen partly because they were his countrymen, but chiefly to show to the world that free men could be prosperous.

Exercise of Amplifying Simple Plans of Speech

In order to get practice in the amplification of a general thought by the grouping of subordinate thoughts around it, amplify orally the following outlines—all or such as interest you. It might be well to jot down all your information on the subjects before trying to organize the matter according to the outlines here suggested. Then undertake the oral development as described before. Substitute outlines of your own if you prefer.

1. Washington was an ideal American gentleman.
   (a) He was courageous.

(b) He was patient.
(c) He was courteous.
(d) He was sagacious.
(e) He was patriotic.
(f) He was unselfish.

2. The Government should own the railroads.
   (a) The whole people should profit by the use of the highways.
   (b) Shippers and passengers would get fairer treatment.
   (c) Better service would be rendered.
   (d) Money could be made to pay governmental expenses.
3. Government ownership of railroads would be undesirable.
   (a) Railroading is a private business which should be left to the enterprise of individuals.
   (b) Government enterprises foster corruption and graft.
   (c) There would be no incentive to improve the service.
   (d) There would be a deficit which would have to be met by heavier taxes upon the people.
4. Labor.
   (a) What is labor?
   (b) The necessity for labor.
   (c) The unpleasantness of labor.
   (d) The blessings of labor.

Observation and Criticism of the Grouping of Other Speakers

At the next meeting you attend where someone speaks at length (as in church, political meeting, or club meet-

ing) take notes of the address. Put down the headings or topics which are treated in the address. Then observe how the speaker develops his topics. Does he clearly hold one idea till it is fully expounded? Are all his ideas clear? Do they follow each other in a natural order? What faults in grouping does the speaker have? Is the speech so well organized that you can repeat its essential message in your own words from the notes you take? This criticism of other speakers is a great help toward self-improvement.

Within the next three or four weeks, if you have the opportunity, prepare carefully a detailed report of such a speech which you heard. Append the outline and your criticism. This exercise is optional.

General Suggestions

Get the Habit of Systematic Thought.—You must cultivate the habit of orderly and systematic thought. Carry this into your daily life. If you read the newspaper, see if the writer of the article you are reading holds to his topic or wanders. Analyze the magazine articles you read. Even in conversation, organize your expressions. If you say that President Wilson was right in delaying intervention in Mexico, be able to amplify thus:—because (a) reason one, (b) reason two, and (c) reason three. Do not have slovenly opinions. Crystallize all your thoughts. Put them to the test of organization.

Indulge in Much Oral Practice.—You must indulge in a great deal of oral expression. Speak in large gatherings whenever the opportunity arises. Always have your thoughts organized; do not let them come out in

chance order or no order at all. At any rate do much oral practice alone. No one ever became an effective speaker without actually speaking.

Assignment of Work for Five Days

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—You have read through the first lesson. Now study it again carefully, mastering its contents. Do not attempt any of the special exercises in the first or second reading.

Second Day.—Write the exercises in connection with the Beecher speech (p. 7), and criticize carefully your own work; then rewrite it. Practice in your own words the oral reproduction of the Beecher speech.

Third Day.—Do the exercises in connection with the Grady speech (p. 9). Prepare carefully the outline and amplification of the Grady speech and criticize and rewrite as suggested in the work for the second day.

Fourth Day.—Fill out orally the outlines given which begin with the character of Washington (p. 12). Make similar outlines for matters of current interest which you read about and concerning which you have formed opinions.

Fifth Day.—Outline and criticize some speech you have heard. Remember that criticism means appreciation as well as adverse comment.

It is hoped that this lesson has impressed you with the value of organized thought and given you suggestions which will start you in the direction of a better organization of your own thoughts. The second lesson will take a nominating speech for its model and show how a long speech is made up of certain great divisions, each one of which contains its thought groups.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. State what efficiency is. Give the best illustration of it you know.

2. Why is *effective* a better word than *efficient* to apply to public speaking?

3. What is the most effective speech you have ever heard? Why?

4. What benefits of "grouping ideas" are discussed in the lesson?

5. What are the four qualities of good speaking the student should develop?

6. What is meant by the expression "develop one idea at a time"?

7. What does Beecher's paragraph on "The Germanic and the Romanic Races" illustrate as to the grouping of ideas?

8. What four ideas does Lincoln "develop one at a time" about Henry Clay?

9. What are the main headings of an address you have recently heard?

10. In Henry W. Grady's paragraph, what are the chief points of contrast between the *Old* and the *New* South?

11. What ideas have you about Clay's eloquence, from Lincoln's paragraph?

12. In a conversation about "The kinds of men I work with," what would be the main lines of your talk?

13. If you desire more practice, outline for a short talk one of the following topics: Workmanship, Reliability, Woman's Suffrage, High License, Books I Like to Read, My Job, My Employer, My Ambition.

LESSON 2

THE GENERAL PLAN OF A SPEECH. THE DETAILED TREATMENT OF THE ORGANIZATION OF A NOMINATING SPEECH

All but the very simplest messages which we can deliver in a speech are made up of several parts. This was insisted upon in the first lesson when we discussed the proper organization of those parts. A message was considered well organized if the nature of each part was clearly and forcefully presented and the relation of each part to the whole was made evident. Consequently we concluded that it is most necessary that we make a careful analysis to determine just how our thoughts hang together before we try to impress them upon other people.

The Body of a Speech

Now let us suppose that you have a message to deliver which summed up is simply this: The Democratic Party ought to nominate Woodrow Wilson for president once more. Upon analysis you discover ten good reasons for this belief. You pass all these reasons in review before you and find that they are well founded. Then you

organize them so that they will form a well-arranged group, easy of comprehension and forceful in its combined strength. An amplification of this will constitute the body of a speech nominating your candidate for the office of president.

The Introduction

Yet that does not exhaust all the planning for such a speech, for you do not always wish to plunge immediately into the body of an address. The audience may not be ready to receive it. They may be so unfavorably prejudiced against you that they will not listen to your message till you woo them and win their favor. They may have some preconceived notions against your candidate or the platform upon which he expects to stand. In fact, a thousand and one untoward circumstances may exist which will make necessary some preliminary efforts to incline them to an impartial hearing of what may be said. This portion of the general speech is called the introduction. Its function is to prepare the way for the most favorable reception of the message proper. There are other things besides prejudice and unfriendly feeling which stand in the way of a good reception of the message, but we shall not enumerate them in this lesson. Whatever they are, the introduction is used to clear them away.

The Conclusion

Besides the introduction and body, a speech may have a third part, the conclusion. The purpose of the conclu-

sion is to gather together the combined force of all the parts of the body of the speech and to drive home or apply them. It has been said that every speech—no matter how long or how short, no matter what the subject or the purpose—must have three parts: an opening or introduction, a body or argument, and a conclusion. This is not true, for sometimes the situation is favorable to an immediate presentation of the message without preliminary words and sometimes the speaker prefers the audience to draw its own conclusions and to make its own applications. Yet it is well for the student to know the nature and use of all these parts so that he can employ them when desirable.

We shall later make a detailed study of the introduction and conclusion and discuss when they may be omitted. Just now we shall assume that a nominating speech has these initial and terminal parts while we attend primarily to the nature of the material used in the body of the speech. Our study in this lesson will be the organization of the body of a nominating speech.

Conkling's Speech Nominating Grant for President, 1880

We take as our model Roscoe Conkling's nomination of General Grant for president, in the Chicago Convention of the Republican Party, 1880. It will be remembered that Grant served as president for two terms (1868-1876). He then traveled around the world, visiting all the civilized nations and receiving the homage of the greatest men and rulers of the earth. Mr. Conkling nominated him to run for a third time in the following

speech. Read the speech slowly and thoughtfully, trying to sense its structure.

When asked what State he hails from,
Our sole reply shall be,
He comes from Appomattox,
And its famous apple-tree.

In obedience to instructions I should never dare to disregard, expressing also, my own firm convictions—I rise to propose a nomination with which the country and the Republican party can grandly win. The election before us is to be the Austerlitz of American politics. It will decide, for many years, whether the country shall be Republican or Cossack. The supreme need of the hour is not a candidate who can carry Michigan. All Republicans can do that. The need is not of a candidate who is popular in the Territories, because they have no vote. The need is of a candidate who can carry doubtful States.

Not the doubtful States of the North alone, but doubtful States of the South, which we have heard, if I understand it aright, ought to take little or no part here, because the South has nothing to give, but everything to receive. No, gentlemen, the need that presses upon the conscience of this Convention is of a candidate who can carry doubtful States both North and South. And believing that he, more surely than any other man, can carry New York against any opponent, and can carry not only the North, but several States of the South, *New York is for Ulysses S. Grant.* Never defeated in peace or in war, his name is the most illustrious borne by living man.

His services attest his greatness, and the country—nay, the world—knows them by heart. His fame was earned not alone in things written and said, but by the arduous greatness of things done. And perils and emergencies will search in vain in the future, as they have searched in vain in the past, for any other on whom the nation leans with such confidence and trust. Never having had a policy to enforce against the will of the people, he never betrayed a cause or a friend, and the people will never desert nor betray him. Standing on the highest eminence of

human distinction, modest, firm, simple and self-poised, having filled all lands with his renown, he has seen not only the high-born and the titled, but the poor and the lowly in the uttermost ends of the earth, rise and uncover before him. He has studied the needs and the defects of many systems of government, and he has returned a better American than ever, with a wealth of knowledge and experience added to the hard common sense which shone so conspicuously in all the fierce light that beat upon him during sixteen years, the most trying, the most portentous, the most perilous in the nation's history.

Vilified and reviled, ruthlessly aspersed by unnumbered presses, not in other lands but in his own, assaults upon him have seasoned and strengthened his hold on the public heart. Calumny's ammunition has all been exploded; the powder has all been burned once; its force is spent; and the name of Grant will glitter a bright and imperishable star in the diadem of the republic when those who have tried to tarnish that name have moldered in forgotten graves, and when their memories and their epitaphs have vanished utterly.

Never elated by success, never depressed by adversity, he has ever, in peace as in war, shown the genius of common sense. The terms he prescribed for Lee's surrender foreshadowed the wisest prophecies and principles of true reconstruction. Victor in the greatest war of modern times, he quickly signalized his aversion to war and his love of peace by an arbitration of internal disputes, which stands as the wisest, the most majestic example of its kind in the world's diplomacy. When inflation, at the height of its popularity and frenzy, had swept both Houses of Congress, it was the veto of Grant which, single and alone, overthrew expansion and cleared the way for specie resumption. To him, immeasurably more than to any other man, is due the fact that every paper dollar is at last as good as gold.

With him as our leader we shall have no defensive campaign. No! We shall have nothing to explain away. We shall have no apologies to make. The shafts and the arrows have all been aimed at him, and they lie broken and harmless at his feet.

Life, liberty and property will find a safeguard in him. When he said of the colored men in Florida, "Wherever I am,

they may come also''—when he so said, he meant that, had he the power, the poor dwellers in the cabins of the South should no longer be driven in terror from the homes of their childhood and the graves of their murdered dead. When he refused to see Dennis Kearney in California, he meant that communism, lawlessness and disorder, although it might stalk high-headed and dictate law to a whole city, would always find a foe in him. He meant that, popular or unpopular, he would hew to the line of right, let the chips fly where they may.

His integrity, his common sense, his courage, his unequaled experience, are the qualities offered to his country. The only argument, the only one that the wit of man or the stress of politics has devised is one which would dumbfounder Solomon, because he thought there was nothing new under the sun. Having tried Grant twice and found him faithful, we are told that we must not, even after an interval of years, trust him again. My countrymen! my countrymen! what stultification does not such a fallacy involve? The American people exclude Jefferson Davis from public trust. Why? why? Because he was the arch-traitor and would-be destroyer; and now the same people are asked to ostracize Grant and not to trust him. Why? why? I repeat: because he was the arch-preserver of his country, and because, not only in war, but twice as civil magistrate, he gave his highest, noblest efforts to the republic. Is this an electioneering juggle, or is it hypocrisy's masquerade? There is no field of human activity, responsibility, or reason in which rational beings object to an agent because he has been weighed in the balance and not found wanting. There is, I say, no department of human reason in which sane men reject an agent because he has had experience, making him exceptionally competent and fit. From the man who shoes your horse, to the lawyer who tries your cause, the officer who manages your railway or your mill, the doctor into whose hands you give your life, or the minister who seeks to save your soul, what man do you reject because by his works you have known him and found him faithful and fit? What makes the Presidential office an exception to all things else in the common sense to be applied to selecting its incumbent? Who dares—who dares to put fetters on that free choice and

judgment which is the birthright of the American people? Can it be said that Grant has used official power and place to perpetuate his term? He has no place, and official power has not been used for him. Without patronage and without emissaries, without committees, without bureaus, without telegraph wires running from his house to this Convention, or running from his house anywhere else, this man is the candidate whose friends have never threatened to bolt unless this Convention did as they said. He is a Republican who never wavers. He and his friends stand by the creed and the candidates of the Republican party. They hold the rightful rule of the majority as the very essence of their faith, and they mean to uphold that faith against not only the common enemy, but against the charlatans, jayhawkers, tramps and guerrillas—the men who deploy between the lines, and forage now on one side and then on the other. This Convention is master of a supreme opportunity. It can name the next President. It can make sure of his election. It can make sure not only of his election, but of his certain and peaceful inauguration. More than all, it can break that power which dominates and mildews the South. It can overthrow an organization whose very existence is a standing protest against progress.

The purpose of the Democratic party is spoils. Its very hope of existence is a solid South. Its success is a menace to order and prosperity. I say this Convention can overthrow that power. It can dissolve and emancipate a solid South. It can speed the nation in a career of grandeur eclipsing all past achievements.

Gentlemen, we have only to listen above the din and look beyond the dust of an hour to behold the Republican party advancing with its ensigns resplendent with illustrious achievements, marching to certain and lasting victory with its greatest Marshal at its head.

Read the speech again, out loud with all the enthusiasm you can work up. If possible, read it to friends as an example of convention oratory.

Now let us consider its plan.

A. Introduction (to the words "grandly win"), merely to attract attention; very brief.

B. Body of the Speech.

1. The need of the party: to carry doubtful states, will be met by Grant.
2. The virtues of the candidate.
   (a) He is popular with all classes.
   (b) His travels and studies abroad have improved him.
   (c) He has risen superior to all criticism.
   (d) His acts show calm, common sense; policy of peace; money policy.
   (e) He makes possible an aggressive campaign.
   (f) He was the courageous advocate of freedom on several occasions.
3. Objections to him are ridiculous.
   (a) The third-term objection is counter to the practice in all walks of life where experience is a recommendation.
   (b) Grant never used the power of place or patronage to get this nomination or election.

C. Conclusion of additional, reenforced enthusiasm.

1. Grant is the great Republican.
2. Opportunity of the convention to name a president.
3. Denunciation of Democrats.
4. Prophecy of victory.

This speech is not so well organized as it might be, yet it serves very well as a model of enthusiastic nomination. We shall now make a model plan for a nominating speech which can be filled in on almost any occasion of nomination. We must call attention to one marked deviation

from Conkling's plan. As a rule it is best not to name the candidate till well on in the speech. Sometimes it is best to excite curiosity and arouse the audience so that they are in a state of intense expectation when at last you name the man. Conkling did not use this device, because Grant was not a new man and it was well known that Conkling was going to nominate him. But in most cases it is well to describe the ideal man and show how such a candidate will meet the needs of the hour; then at the climax of the virtues to be expected, name the man who has them all. The plan which we therefore suggest is the following:

TYPE PLAN FOR NOMINATING SPEECH

A. Introduction (according to circumstances that arise at the time of delivery).
B. Body of the Speech.
   1. Need of the party, club, or organization.
   2. The general characteristics a candidate should have.
      (a) Experience.
      (b) Character.
      (c) Popularity, etc.
   3. The platform he will stand on. What he pledges himself to do.
   4. Name him who has all these in the highest degree.
   5. Objections to him, if any, disposed of. Best not mention these if they can be avoided. Take the defensive only when it is forced on you by the situation.
   6. Eulogy of the candidate.
      (a) His past record.
      (b) His present renown.
      (c) His excellent qualities.

C. Conclusion. Prophecy of success, advancement, or victory with him as the standard-bearer. Language enthusiastic and treatment rapid.

Characteristic Features of the Nominating Speech Style

Notice certain features in the style of the nominating speech which spring from the purpose of the speaker and the occasion on which such a speech is delivered. The meeting is one for quick decision rather than long or careful deliberation. The candidates are not carefully discussed. After one has been named, there is no systematic testing of all his points of strength and weakness. No one cross-questions the nominator to see if his claims are just; no debate of a solid character is carried on. So far as speaking is concerned, all that takes place is the favorable naming and eulogizing of several men by their friends. To be sure, there may be some quiet managing on the floor of the convention, but the purpose of the nominating speaker is to bring the delegates to a high point of enthusiasm. He seldom offers proof, for close reasoning is usually incompatible with high excitement. From this it follows:

1. The arguments, if any, must be short and crisp. There is no time for labored demonstration.

2. Striking statements form the major part of the speech. These must be vivid. Bold figures of speech are allowed. Notice "Standing on the highest eminence of human distinction, and having filled all lands with his renown," "The ammunition of calumny had all been exploded," "General Grant's name will glitter as a bright star in the diadem of the Republic," and other striking figures.

3. The movement must be rapid.

4. Each sub-topic must be carefully worked out so that no false or blundering step will be made. In this kind of speech, there must be no confusion, repetition, or blurring of the brilliant effect. Furthermore, the amplification of each topic must be in the order of increasing importance. The crowning glory must be named last so as to draw forth applause. Thus the whole speech is a series of smaller climaxes with a great one at the naming of the candidate and a very great one at the end.

Directions for Original Work

A. Select one or more of the following subjects for a nominating address.

1. Colonel Goethals as the first governor of the Panama Canal zone; delivered before the United States Senate.
2. A neighbor of yours as candidate for your party for state assemblyman; delivered before a primary gathering in your district.
3. A man in the office in which you work for the position of general manager; delivered before the board of directors or other body with appointing power. Make believe you are a member of the board or are someone else who might properly make such a nomination.
4. A fellow member of some society to which you belong for the position of president or treasurer, etc.; delivered before the members of the society.
5. Theodore Roosevelt for president; delivered before the national convention of the Progressive Party.

6. Any man for president; delivered before the proper convention.

B. Make a note of all the ideas you can gather which would contribute material for the speech. This is your available storehouse of subject matter.

C. Plan the speech by grouping the matter under the general heads suggested in our type plan. Ask yourself "Just what points will reach that particular audience?" "What will influence them so that they will agree with me?" Throw aside all that does not meet your needs and arrange the rest as recommended. Later you may vary from the type and attempt an original order, but at first it is best to follow the model form.

D. In amplifying the various points in the plan, use the enthusiastic, nominating style already described.

1. Amplify orally with the plan before you.
2. If you can do it, amplify orally with no notes in hand but with the greater sub-topics memorized. This must be done sooner or later. If you do not succeed at first, keep on trying Make the speech simple with but few subdivisions. When you can retain such a plan in the memory and develop it orally, then make the next one more elaborate.
3. Reduce your amplification to writing.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—You have read through the lesson. Now study it again carefully, mastering its contents. Do not attempt any

of the exercises until after the second reading. Read the Conkling speech orally.

Second Day.—Write a criticism of the Conkling speech. What do you like about it? Is there anything you dislike? Why does he devote so much space to the third-term idea? Do you think it is wise for Conkling to speak slurringly of the Democrats? What does he gain by the verse at the opening? Tell why the first sentence is effectively written. Make a list of the references to definite services, like "terms of Lee's surrender," "veto of expansion in currency."

Third Day.—Make a simple outline of an original nominating speech, taking one of the subjects suggested near the end of this lesson. Write out the speech. Criticize and rewrite carefully.

Fourth Day.—Imagine that you are to make an address following the points in your outline. Develop them orally, as if talking to an audience. Go through the entire outline in this way, without stopping to repeat or to improve any parts.

Fifth Day.—If you contemplate making a real nominating speech or any other kind of speech, prepare your outline carefully as suggested, and criticize your own work severely.

Final Word

In making these speeches, try to put yourself in a *real* situation. Nominate men about whom you know and about whom you are enthusiastic. In practice, throw yourself fully into the subject; vividly realize the occasion, living it all out in imagination. The speaker who is thoroughly filled with his subject and who is in earnest usually makes a good impression. Therefore, if you master your message and determine to deliver it as planned, you have to be exceedingly poor in speaking to spoil the success of your speech. But remember, each group of ideas must be well organized and the whole speech must be planned along distinct, clean-cut lines.

Without the reenforcement of such thorough preparation, your enthusiasm will vanish and your earnestness will give way to doubt and confusion. Prepare yourself well, then speak to win.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What are the three major parts in the organization of a speech?
2. In your own writing and speaking, do you use the terms "first," "second," etc., for the main divisions of your thought?
3. Recall some speaker whose thought seems confused. Recall the speakers to whom it is easy to listen. Is not the important difference between them in clearness of outline?
4. Remember an audience that was hostile to a speaker. What was the hostility?
5. How did the speaker endeavor to overcome the hostility? Did he succeed?
6. When may a speaker plunge into his topic without an introduction?
7. Recall without consulting the text the main divisions of Conkling's speech nominating Grant.
8. What was the greatest objection to the nomination of Grant?
9. Why does Conkling leave that point until well toward the end of his address?
10. Do you recall a recent national convention in which a nominating speaker faced practically the same objection as Conkling did?
11. Conkling's speech seems rather florid (flowery). When is this style justifiable? In what kinds of addresses is it entirely out of place?
12. Reproduce from memory the general outline suitable for most nominating speeches.
13. Recall some nominating speech you have heard. How does it compare with Conkling's?

LESSON 3

THE PURPOSE OF THE INTRODUCTION

We have seen that a speech has for its central purpose, the delivery of a certain body of information—the expression of a message in which the speaker believes and with which he hopes to influence his hearers. That message constitutes the body of the speech. It may have many parts or subdivisions, but all of them, taken together, round out the message the speaker has to deliver. We have briefly suggested that it is often wise to smooth the way for this message by some introductory remarks. It will be the aim of this lesson and the following one to show some of the obstacles which must be smoothed away by the introduction and to indicate the proper methods of doing this. We shall consider the purpose of the introduction under three heads: (A) To put the audience in a state of favorable feeling; (B) to arouse interest and secure attention; and (C) to prepare the audience to understand the message. One caution must be given: While planning the introduction and making a detailed study of its particular functions, the whole speech must be kept in mind all the time. All other parts merely set the scenes, as it were, or throw a stronger light upon the central theme.

(A) TO PUT THE AUDIENCE IN A STATE OF FAVORABLE FEELING

If the audience is well disposed to the speaker and his subject, and if it is in a favorable emotional state—one

of good will or enthusiasm, then one of the services of an introduction is unnecessary. That service is to render the audience favorable, from an emotional or feeling standpoint, to the reception of the message. But if there is the slightest ill will, bad temper, or even indifference, something must be done to remove it before the main business of the speech is taken up. We all know that our enemies condemn our views before they are stated. Ill feeling is transferred from the man to his ideas. Not only are strong feelings of hatred a bar to a fair hearing, but even a slight indifference is sufficient to stand in the way of an unbiased reception. Then also, the delivery of a speech may be surrounded by special circumstances which will make the auditors inclined away from rather than toward the speaker and his cause. Later in this lesson we shall enumerate various unfavorable emotional states, discuss the circumstances which give rise to them, and indicate methods of offsetting them. Just now, while Conkling's nomination of Grant is fresh in your mind, we shall show how Garfield undertook to counteract the enthusiasm it aroused, in order that he might present the name of another candidate.

How Garfield Won a Hearing

Imagine the high excitement which reigned in the convention when Conkling finished and had been ably seconded by Bradley of Kentucky. To stem this tide of feeling was Garfield's first necessity. He wanted to nominate Sherman of Ohio. It would have been foolish to advance a single thought in the line of his purpose until he had brought his hearers to a state of calm and had

them forget, for a time at least, the words of Conkling. Notice how he did it.

I have witnessed the extraordinary scenes of this convention with deep solicitude. Nothing touches my heart more quickly than a tribute of honor to a great and noble character; but as I sat in my seat and witnessed this demonstration, this assemblage seemed to me a human ocean in tempest. I have seen the sea lashed into fury and tossed into spray, and its grandeur moves the soul of the dullest man; but I remember that it is not the billows, but the calm level of the sea, from which all heights and depths are measured. When the storm has passed and the hour of calm settles on the ocean, when the sunlight bathes its peaceful surface, then the astronomer and surveyor take the level from which they measure all terrestrial heights and depths.

Gentlemen of the Convention, your present temper may not mark the healthful pulse of our people. When your enthusiasm has passed, when the emotions of this hour have subsided, we shall find below the storm and passion that calm level of public opinion from which the thoughts of a mighty people are to be measured, and by which final action will be determined.

Not here, in this brilliant circle, where fifteen thousand men and women are gathered, is the destiny of the Republic to be decreed for the next four years. Not here where I see the enthusiastic faces of seven hundred and fifty-six delegates, waiting to cast their lots into the urn and determine the choice of the Republic, but by four millions of Republican firesides, where the thoughtful voters, with wives and children about them, with the calm thoughts inspired by love of home and country, with the history of the past, the hopes of the future, and reverence for the great men who have adorned and blessed our nation in days gone by, burning in their hearts,—there God prepares the verdict which will determine the wisdom of our work tonight. Not in Chicago, in the heat of June, but at the ballot-boxes of the Republic, in the quiet of November, after the silence of deliberate judgment, will this question be settled. And now, gentlemen of the Convention, what do we want? *

Bear with me for a moment. "Hear me for my cause," and for a moment "be silent that you may hear."

Twenty-five years ago, this Republic was bearing and wearing a triple chain of bondage. Long familiarity with traffic in the bodies and souls of men had paralyzed the conscience of a majority of our people; the narrowing and disintegrating doctrine of State sovereignty had shackled and weakened the noblest and most beneficent powers of the national government; and the grasping power of slavery was seizing upon the virgin territories of the West and dragging them into the den of eternal bondage.

At that crisis, the Republican party was born. It drew its first inspiration from the fire of liberty which God had lighted in every human heart, and which all the powers of tyranny and ignorance could not wholly extinguish. The Republican party came to deliver and to save. It entered the arena where the beleaguered and assailed Territories were struggling for freedom, and drew around them the sacred circle of liberty, which the demon of slavery has never dared to cross. It made them free forever. Strengthened by its victory on the frontier, the young party, under the leadership of the great man who on this spot, twenty years ago, was made its chief, entered the national Capitol, and assumed the high duties of government. The light which shone from its banner illumined its pathway to power. Every slave-pen and the shackles of every slave within the shadow of the Capitol were consumed in the rekindled fire of freedom.

Our great national industries by cruel and calculating neglect had been prostrated, and the streams of revenue flowed in such feeble currents that the treasury itself was well-nigh empty. The money of the people consisted mainly of the wretched notes of two thousand uncontrolled and irresponsible state banking corporations, which were filling the country with a circulation that poisoned, rather than sustained, the life of business.

The Republican party changed all this. It abolished a babel of confusion, and gave to the country a currency as national as its flag, based upon the sacred faith of the people. It threw its protecting arm around our great industries, and

they stood erect with new life. It filled with the spirit of true nationality all the great functions of the government. It confronted a rebellion of unexampled magnitude, with slavery behind it, and, under God, fought the final battle of liberty until the victory was won.

After the storms of battle, were heard the calm words of peace spoken by the conquering nation, saying to the foe that lay prostrate at its feet: "This is our only revenge—that you join us in lifting into the serene firmament of the Constitution, to shine like stars for ever and ever, the immortal principles of truth and justice: that all men, white or black, shall be free, and shall stand equal before the law."

Then came the questions of reconstruction, the national debt, and the keeping of the public faith. In the settlement of these questions, the Republican party has completed its twenty-five years of glorious existence and it has sent us here to prepare it for another lustrum of duty and of victory. How shall we accomplish this great work? We cannot do it, my friends, by assailing our Republican brethren. God forbid that I should say one word, or cast one shadow, upon any name on the roll of our heroes. The coming fight is our Thermopylae. We are standing upon a narrow isthmus. If our Spartan hosts are united, we can withstand all the Persians that the Xerxes of Democracy can bring against us. Let us hold our ground this one year, and then "the stars in their courses" will fight for us. The census will bring reenforcements and continued power.**

But in order to win victory now, we want the vote of every Republican—of every Grant Republican, and every anti-Grant Republican, in America—of every Blaine man and every anti-Blaine man. The vote of every follower of every candidate is needed to make success certain. Therefore I say, gentlemen and brethren, we are here to take calm counsel together, and inquire what we shall do.

We want a man whose life and opinions embody all the achievements of which I have spoken. We want a man who, standing on a mountain height, traces the victorious footsteps of our party in the past, and, carrying in his heart the memory of its glorious deeds, looks forward prepared to meet the dangers

to come. We want one who will act in no spirit of unkindness toward those we lately met in battle. The Republican party offers to our brethren of the South the olive-branch of peace, and invites them to renewed brotherhood on this supreme conviction—that it shall be admitted forever, that in the war for the Union we were right and they were wrong. On that supreme conviction we meet them as brethren, and ask them to share with us the blessings and honors of this great Republic.

Now, gentlemen, not to weary you, I am about to present a name for your consideration,—the name of one who was the comrade, associate, and friend of nearly all the noble dead, whose faces look down upon us from these walls tonight; a man who began his career of public service twenty-five years ago,—who courageously confronted the slave power in the days of peril, on the plains of Kansas, when first began to fall the red drops of that bloody shower which finally swelled into the deluge of gore in the late rebellion. He bravely stood by young Kansas, and, returning to his seat in the national legislature, his pathway through all the subsequent years has been marked by labors worthily performed in every department of legislation.

You ask for his monument. I point you to twenty-five years of national statutes. Not one great, beneficent law has been placed on our statute books without his intelligent and powerful aid. He aided in formulating the laws to raise the great armies and navies which carried us through the war. His hand was seen in the workmanship of those statutes that restored and brought back "the unity and married calm of states." His hand was in all that great legislation that created the war currency, and in all the still greater work that redeemed the promises of the government and made the currency equal to gold.

When at last he passed from the halls of legislation into a high executive office, he displayed that experience, intelligence, firmness, and poise of character, which have carried us through a stormy period of three years, with one-half the public press crying, "Crucify him!" and a hostile Congress seeking to prevent success. In all this he remained unmoved until victory crowned him. The great fiscal affairs of the nation, and the vast business interests of the country, he guarded and preserved

while executing the law of resumption, and effected its object without a jar and against the false prophecies of one-half of the press and of all the Democratic party.

He has shown himself able to meet with calmness the great emergencies of the government. For twenty-five years he has trodden the perilous heights of public duty, and against all the shafts of malice has borne his breast unharmed. He has stood in the blaze of "that fierce light that beats against the throne"; but its fiercest ray has found no flaw in his armor, no stain upon his shield. I do not present him as a better Republican or a better man than thousands of others that we honor; but I present him for your deliberate and favorable consideration. I nominate John Sherman of Ohio.[1]

Observations on How Garfield Changed the Feelings of an Audience in an Unfavorable Emotional State

1. He does not harshly attack Grant or Conkling or say anything to offend them or their friends.

2. He flatters the audience positively by such expressions as "this brilliant circle" and "delegates * * * to determine the choice of the Republic."

In a somewhat negative way he appeases them by calling their faults "enthusiasm" and comparing them in grandeur with the ocean.

3. Only gradually does he bring about the feeling that possibly a calmer frame of mind is necessary and preferable to the tempest of enthusiasm (to point marked * on page 33).

4. Then he holds them on another topic about which all present agree, namely, the glories of the Republican

[1] It is interesting to know that this speech won the nomination and consequent presidency not for Sherman, but for Garfield himself. It called attention to the availability of Garfield. The vote that nominated Garfield was: Garfield, 399; Grant, 306; Blaine, 42; Washbourne, 5; Sherman, 3. Necessary for choice, 378.

party from its birth all through its legislative accomplishments.

This was introductory and designed to efface the emotions in which he found his audience. After that, he delivered a speech almost identical in form with that of Conkling's speech. Compare the part from the two stars (**) to the end, with the nomination of Grant. Garfield gives virtues to Sherman similar to those already attributed to Grant, and the whole eulogy is as like the other as two separate speeches could possibly be. But observe that he leaves the naming of his man to the end. That was a wise course when we consider that Sherman was a dark horse and the eulogy was likely to strengthen the name rather than the name secure favorable attention to the eulogy.

Introduction is Used Whenever Any Change Whatsoever is Wanted in the Emotional Set of the Audience

It must not be thought that the introduction to influence the emotional state of the audience is used only when the audience is in a state of more or less violent opposition; it is of service whenever a change in the emotional atmosphere (if we may use that expression) is desirable. The little child acts this out when he resorts to all sorts of blandishments before asking his mother for money to buy candy. The travelling salesman knows it when he tells innumerable funny stories before showing his samples. The after-dinner speaker feels the need of a favorable mood when he begins with puns and jokes. Remembering that it is not wise to plunge into your message until you get the audience in a favorable emotional state, let us (without pretending to be exhaustive)

enumerate some of the typical situations to be faced and suggest methods of meeting them.

How to Meet Typical Introductory Difficulties

(a) Strong Enthusiasm for Another Cause[2]

Seek to get the audience into a state of calm; talk for a while upon something about which all agree. Keep this up until the first emotions are well in the background. Then gradually introduce the new message and work for your own effects.

(b) Direct Hostility

Strong feeling against you or your cause. The time-honored example of this situation is the Liverpool speech of Henry Ward Beecher. He was in England to speak for the Northern cause during the Civil War. Liverpool was a great shipping center and did an enormous business importing raw cotton from the Southern States and exporting to them manufactured goods and machinery. The people not only sympathized with the South and hated the North, but they had been inflamed against Beecher. He had been misquoted on public placards; the words, attributed to him, made him the arch-enemy of England. His character had been painted most black; he had been threatened with death. When he faced his audience, he was greeted with a roar of derision, catcalls, and threats. For an hour and a half he worked on the audience until he had a fair degree of sympathetic attention; then he proceeded with his arguments. The

[2] Illustrated in the Garfield speech.

following extracts from his introduction will indicate his method.

For more than twenty-five years I have been perfectly familiar with popular assemblies in all parts of my country except the extreme South. There has not for the whole of that time been a single day of my life when it would have been safe for me to go south of the Mason and Dixon's line in my own country, and all for one reason: my solemn, earnest and persistent testimony against what I consider to be the most atrocious thing under the sun—the system of American slavery in a great, free republic. * * * I have passed through the period when the right of free speech was denied me. * * * Now since I have been in England, although I have met with greater kindness and courtesy on the part of most than I deserve, yet on the other hand I see that the Southern influence prevails to some extent in England. (Applause and uproar.) * * * One thing is very certain—if you do permit me to speak, you will hear very plain talking. (Applause and hisses.) * * * And if I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way than a sneak who agrees with them in an unmanly way. (Applause and "Bravo.") If I can carry you with me by sound convictions, I shall be immensely glad (applause); but if I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply *fair play*. (A voice: "You shall have it too.")

The method here is to make an open, manly appeal for fair play. The manner should be conciliatory but not subservient. Make it clear that fair play is expected from such an audience. Get the personal good will of the audience. Then treat some matters of general truth or principle upon which all will agree. Such ideals as those of freedom, justice, honor, integrity, etc., may be used. Then with these general matters of agreement as a point of departure, gradually show the reasonableness of your

specific message because it is in harmony with what they already accept. Be most cautious and tactful as you proceed to new topics; never lose the grasp you obtain. When the audience is with you from the start, boldness is a virtue and you can carry all before you with a rush. But when the audience is originally hostile, after securing a hearing, proceed with great care.

(c) Indifference or Lack of Positively Favorable Emotions

This is the condition in which most audiences are found. They have not been excited in any definite direction before the speaker begins to address them. Whatever emotions or moods exist, they are individual and not collective. One man may be happy and his neighbor depressed. The speaker here seeks to create a general or common emotional state favorable to the reception of the message. Here we may well discuss those things in the speaker or in the way he approaches his subject that always incline the hearer favorably toward him.

1. *The Speaker Must Always Appear Modest.*—Even our friends are inclined to give us a rap or two if they think us conceited. Those who are indifferent are turned from us by a display of egotism, while our enemies openly deride us for it. Therefore, a speaker must always be modest. It is a noteworthy fact that this quality is evident in the opening remarks of over seventy-five per cent of the speeches we have examined. The manner, as well as the actual words used, is of great importance. Indeed the words without the manner is only mock-modesty, an irritating and undesirable evidence of the greatest egotism. The virtue of modesty must appear throughout

the speech, but a lack of it is more evident in the beginning. Observe the following opening of John Hancock's Oration upon the Boston Massacre (March 5, 1774).

The attentive gravity, the venerable appearance of this crowded audience; the dignity which I behold in the countenances of so many of this great assembly; the solemnity of the occasion upon which we have met together, joined to a consideration of the part I am to take in the important business of this day, fill me with an awe hitherto unknown, and heighten the sense which I have ever had, of my unworthiness to fill this sacred desk. But, allured by the call of some of my respected fellow-citizens, with whose request it is always my greatest pleasure to comply, I almost forgot my want of ability to perform what they required. In this situation I find my only support in assuring myself that a generous people will not severely censure what they know was well intended, though its want of merit should prevent their being able to applaud it. And I pray that my sincere attachment to the interest of my country, and hearty detestation of any design formed against her liberties, may be admitted as some apology for my appearance in this place.

2. *Sincerity* is the next quality which must make its impression upon the audience at the outset. It is sometimes thought that sincerity is a quality only displayed in very serious speeches. But we do not limit ourselves that way in our use of the term. A man may be sincerely jolly as well as grave. By sincerity, we mean that a person truly enters into the feeling which his words outwardly express. A speaker has impressed his sincerity upon an audience when those in it believe that he is himself, expressing his own thoughts and feelings and not pretending for the sake of effect.

Notice the sincerity as well as modesty in the example

just given and also in the following from "The Claim of Socialism," by William Morris:

I have looked at this claim by the light of history and my own conscience, and it seems to me—so looked at—to be a most just claim, and that resistance to it means nothing short of a denial of the hope of civilization.

This, then, is the claim:

It is right and necessary that all men should have work to do which shall be worth doing, and be of itself pleasant to do: and which should be done under such conditions as would make it neither over-wearisome nor over-anxious.

Turn that claim about as I may, think of it as long as I can, I cannot find that it is an exorbitant claim; yet again I say if Society would or could admit it, the face of the world would be changed; discontent and strife and dishonesty would be ended. To feel that we were doing work useful to others and pleasant to ourselves, and that such work and its due reward could not fail us! What serious harm could happen to us then?

Of course protestations of modesty and sincerity should not be made in tiresome profusion. Booker T. Washington began an address to the Harvard Alumni as follows: "If through me, an humble representative, the eight millions of my people in the South might be permitted to bring a message to Harvard * * * that message would be," etc. The aim is to be of gentlemanly modesty and to avoid offensive cock-sureness. Too great a display of confidence at the outset offends most men. Flippancy also gives the impression of shallowness and lack of sincerity. The following extract shows an excellent blending of the qualities desired with a winsome good humor. It is the beginning of John Hay's speech on Omar Khayyam and Fitzgerald, delivered before the Omar Khayyam Club of London, December 8, 1897.

I cannot sufficiently thank you for the high and unmerited honor you have done me tonight. I feel keenly that on such an occasion, with such company, my place is below the salt; but as you kindly invited me, it was not in human nature to refuse.

Although in knowledge and comprehension of the two great poets whom you are met to commemorate I am the least among you, there is no one who regards them with greater admiration, or reads them with more enjoyment than myself. I can never forget my emotions when I first saw Fitzgerald's translation of the Quatrains. Keats, in his sublime ode on Chapman's Homer, has described the sensation once for all:

> Then felt I like some watcher of the skies
> When a new planet swims into his ken.

The exquisite beauty, the faultless form, the singular grace of those amazing stanzas were not more wonderful than the depth and breadth of their profound philosophy, their knowledge of life, their dauntless courage, their serene facing of the ultimate problems of life and of death.—*From Addresses of John Hay, Century Co., 1906.*

3. Add to the two qualities mentioned *personal attractiveness,* composite of all those indescribable things which make one person more universally liked than another. Of course that cannot be prepared in a moment as part of the introduction of a particular speech. The whole life of goodfellowship, kindliness, and accomplishments gradually builds it up. A speaker can, however, earnestly try to keep the welfare of the audience before him and speak to them from the vantage point of high ideals. If this be done, his best personality will show through his words and live in every gesture.

There are other ways in which the introduction prepares the way for the message proper, but they are not matters of emotion or feeling. For instance, the intro-

duction serves to attract and hold the attention so that the ideas will all be properly grasped; it prepares or educates the audience to an understanding of the subsequent speech and it marks out the subject and method of treatment. But all these services are connected with the intellectual or knowing aspect of speech-making and not the emotional. In this lesson we confined ourselves to the emotional side.

Summary

Let us summarize our lesson in somewhat different order and also add some directions.

1. Never attempt to deliver your message until there is a favorable emotional "atmosphere."

2. Secure good will by being your best self and by being truly well-disposed toward what is right. Be modest and sincere.

3. Set out deliberately to secure a state of calm or a removal of undesirable emotions. Then work to incline the audience so as to receive your own message most favorably.

4. Never forget that what is gained by the introduction in emotional favor must be maintained throughout the speech.

5. The introduction may have to be made impromptu, for it is not always possible to foresee just how the audience will be feeling when you meet them. If you have planned an introduction which is found to be unhappy, discard it and deal directly with the actual situation you face. Of course it is often possible to prepare a perfectly usable introduction beforehand. It is especially advisable to have in the introduction some reference or refer-

ences to events that have happened, or words that have been said, just before you begin to speak.

6. *Always* prepare the body of the speech before doing any work on the introduction.

7. Observe the manner of speakers you hear and determine what there is winsome or repulsive about their opening remarks. Also note when and why a discordant note is struck during the body of the speech. More can be gained by observing real speakers than by reading books; most can be secured by much speaking on your own part. These lessons serve to guide and direct, but the examples of real life must be observed to make the subject live.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—You have read through the lesson. Now study it again carefully, mastering its contents. Do not attempt any of the exercises until after the second reading.

Second Day.—Take a nominating speech such as you prepared for the last lesson and write out an introduction which would be appropriate when the audience is in a state of enthusiasm for another nominee.

Third Day.—Write out an introduction for one of the following speeches:

1. In favor of the closed shop; delivered before an employers' association.
2. In favor of the open shop; before a union which now tolerates only the closed shop.
3. Against child labor; before a body of mill owners.
4. In eulogy of Abraham Lincoln; before an audience in Charleston, South Carolina.
5. In eulogy of Calhoun; before an audience in Boston.
6. In favor of woman's suffrage; delivered in New York.

7. Against woman's suffrage; delivered in Illinois or some other suffrage state.

Fourth Day.—Prepare a complete outline or plan of a speech you might be called upon to make, and with it an introduction written out fully. Append a note stating the occasion of the speech and the nature of the audience.

Fifth Day.—Give this speech in full orally several times. Go over the introduction often but do not memorize it. Let what will, recur during the oral development, but make no effort to remember exact words. Have the outline of the body well in mind, and develop it by headings. Remember to keep the headings well grouped. Amplify each heading fully before passing to the next.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. How did Garfield endeavor to offset the intense enthusiasm aroused by Conkling?

2. Do you recall any other speaker who used, for a similar purpose, a striking figure of speech like Garfield's figure of the storm-tossed ocean?

3. State for yourself the facts in regard to the formation of the Republican Party as outlined by Garfield.

4. What elements in Garfield's speech may have helped win for him the nomination he desired for Sherman? Do you remember another speech which won a nomination for the presidency?

5. How could you introduce remarks complimentary to a general audience in your town if you were pleading for money for a new park?

6. What are the features in the quotation from William Morris which would tend to prepare the minds of the audience for a favorable hearing?

7. What elements in Beecher's introduction will always succeed in overcoming direct hostility on the part of an audience?

8. Indifference is the difficulty most speakers have to face. What three qualities in the speaker himself will go far toward removing indifference?

9. Recall the speaker who seems to you the most sincere man you have ever heard. How does this sincerity modify his speaking?

10. A very important point in this lesson is the wisdom of referring in your introduction to something that has been said or done or has happened just before you begin to speak. Plan some such extempore remarks for the following situations:

(a) A preceding speaker has cast reflections on your sincerity.

(b) The presiding officer has referred to you as "eloquent."

(c) There has recently occurred a public disaster.

(d) A man in your town has received some merited public honor.

(e) You are the member of a defeated faction in recent election.

(f) The preceding speaker has taken a large part of your time.

LESSON 4

THE PURPOSE OF THE INTRODUCTION (Continued)

In our last lesson, we dwelt upon the necessity of having the audience well disposed. In this connection we considered the first purpose of an introduction, namely, to put the audience in a state of favorable feeling. All hostile feelings must be overcome at the outset and a strong effort made to secure the positive good will of the hearers. But the student must not get the notion that a few magic words in the introduction will establish pleasant relations once and for all. Quite the contrary; throughout the whole address, the speaker must, by his frank, modest, and earnest manner, by his careful statement of some things and his tactful avoidance of others, preserve and cultivate the desired mood of his auditors. Great trial lawyers have been known to labor with jurymen for hours in order to touch the responsive chord in each one. Such master-students of the human heart are too wise to proceed with a contention until they are sure that the hearers are in a sympathetic emotional state. And whenever new material is to be introduced or a change of viewpoint is necessary, these men seek to establish the new trend of thought without spoiling the favorable attitude.

(B) TO AROUSE INTEREST AND SECURE ATTENTION

Besides this first purpose of creating friendly feelings there are two other ends which the speaker must accom-

plish and toward which he usually begins to work in the introduction. One of these is to arouse the interest of the auditors in order to secure their best attention. Although related, it is distinct from the emotional set just considered. We need not demonstrate the necessity of attention. Without it, the speaker can no more hope to deliver his message than a telegraph sender can expect to transmit a message with the receiver asleep at the other end of the wire. The various devices to be used to gain the attention may be classified under two main headings: those which are of the nature of *abrupt shocks* and those which are *promises of reward*. The audience may be thrilled into attentiveness or they may be won by the expectation of hearing something of advantage to them. Either or both of these kinds of artifices may be used. By attention, we mean a state in which the hearer excludes other meditations and concentrates his mind upon the words of the speaker. It is a condition of intellectual acuteness.

The Striking Stimulus to Attention

As we have noted, the shock is one means of securing attention. It is especially valuable at the very beginning of a speech, but it may be used at any place where the speaker perceives that he is losing his grip upon the audience. French orators are very fond of the striking opening. Notice the effect of these words of Victor Hugo, used at the beginning of his defense of his son:

> Gentlemen of the jury, if there is a culprit here, it is not my son,—it is myself,—it is I! I, who for these twenty-five years have opposed capital punishment,—have contended for

the inviolability of human life,—have committed this crime for which my son is now arraigned. Here I denounce myself, Mr. Advocate General! I have committed it under all aggravated circumstances, deliberately, repeatedly, tenaciously. Yes, this old and absurd *lex talionis*—this law of blood for blood—I have combated all my life—all my life, Gentlemen of the Jury! And while I have breath, I will continue to combat it, by all my efforts as a writer, by all my words and all my votes as a legislator! I declare it before the crucifix; before that victim of the penalty of death, who sees and hears us; before that gibbet, to which, two thousand years ago, for the eternal instruction of the generations, the human law nailed the Divine!

Robespierre began his last speech, delivered two days before his death, with these words:

The enemies of the Republic call me tyrant! Were I such they would grovel at my feet. I should gorge them with gold, I should grant them immunity for their crimes, and they would be grateful. Were I such, the kings we have vanquished, far from denouncing Robespierre, would lend me their guilty support. There would be a covenant between them and me.

Henry Ward Beecher is said to have begun a sermon, one hot Sunday morning, while mopping his brow, with the remark: "It is hotter than hell!" Naturally this shocked his very moral audience into attention, and he did not lose his initial hold on them until he had completed his talk on the punishment of sin. Once, when he was to speak in the Broadway Tabernacle, on the Death of John Brown, he waited in an ante-room, not going to the platform until the very moment his lecture was to begin. Then, suddenly opening the door, he sprang to the platform, dragging a massive chain after him. Facing the audience, he cried out: "These shackles bound the limbs of a human being; I hate them;

I trample them under foot!'' and suited the action to the word.

Henry W. Grady, a Southerner, speaking before the New England Society, in New York, introduced his address on the New South as follows:

''There was a South of slavery and secession—that South is dead. There is a South of union and freedom—that South, thank God, is living, breathing, growing every hour.''

These words, delivered from the immortal lips of Benjamin H. Hill at Tammany Hall in 1866, true then and truer now, I shall take for my text tonight.

In all these examples, we see that an unusual or unexpected thing was said. It forced attention. A paradox, epigram, or striking sentiment may always be depended upon to have the desired effect. But attention attracted in such a way is, as a rule, momentary only. If prolonged concentration is wanted, other agencies must be used to sustain the interest.

Attention Through Promised Gain

The influence to be used to get and maintain more permanent attention is the promise of gain. The audience must have some hope of reward. If all can be made to believe that the speaker will treat a very vital subject —one touching their welfare or affecting those enterprises in which they are engaged, they will remain attentive.

Patrick Henry, in his Appeal to Arms, impressed the hearers with the importance of the discussion not only to their own but also to the nation's destiny.

Mr. President—No one thinks more highly than I do of the patriotism, as well as the abilities, of the very worthy gentlemen

who have just addressed the house. But different men often see the same subject in different lights; and, therefore, I hope it will not seem disrespectful to those gentlemen, if, entertaining, as I do, opinions quite contrary to theirs, I speak forth my sentiments freely and without reserve. This is no time for ceremony. The question before the house is one of awful moment to this country. For my part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of debate. It is only in this way that we can hope to arrive at truth, and fulfil the great responsibility which we owe to God and our country. Should I keep back my opinions at such a time as this, I should consider myself as guilty of treason toward my country, and of an act of disloyalty toward the Majesty of Heaven, which I revere above all earthly kings.

This part of Patrick Henry's speech does not directly promise a reward to his hearers for their attention, but it strongly intimates that the discussion will help to avoid impending disaster. Edward Everett, in his address before the scholarly Phi Beta Kappa society at Harvard, after a few preliminary remarks, stated his subject and aroused interest in it with these words:

But from the wide field of literary speculation, and innumerable subjects of meditation which arise in it, a selection must be made. And it has seemed to me proper that we should direct our thoughts not merely to a subject of interest to scholars, but to one which may recommend itself as peculiarly appropriate to us. * * * I shall need no excuse to a society of American scholars, in choosing for the theme of an address, on an occasion like this, the peculiar motives to intellectual exertion in America. In this subject, that curiosity which every scholar feels in tracing and comparing the springs of mental activity, is heightened and dignified by the important connection of the inquiry with the condition and prospects of our native land.

Men in all walks of life and in various organizations have certain tastes and interests. If the speaker can judge his audience aright and extend a promise that their desires will be satisfied and their welfare consulted, he has taken a step in the direction of securing their undivided attention. Once secured, it must not be lost. If the attention falls off, it must be stimulated anew. The mental attitude of the speaker also must be one of alertness, for if he observes any signs of inattention, he must quicken his hearers to renewed application.

(C) TO PREPARE THE AUDIENCE TO UNDERSTAND MOST THOROUGHLY

There is still another duty usually performed by the preliminary portion of the speech; this third duty is to prepare the way for an intellectual grasp or understanding of the message. This is not a matter of feeling, but of knowing. A man may like you ever so well, and indeed be anxious to hear and to appreciate all you care to say; but if you inflict an argument upon him before he is acquainted with the facts of the case, he will not understand your reasoning any more than a stranger would understand the charge of a judge to the jury if he should enter the court after all the testimony has been taken. We may put it directly by saying that an audience must be educated up to understanding your argument.

To explain this matter concretely, let us suppose that you had been asked to prepare a speech favoring reciprocity with Canada, in 1911, when the question of reciprocity was before the two countries. Before you could proceed with your reasons for favoring the arrangement, you would have to explain the situation—the

commercial relations of the two countries, the nature of the proposed measures, and the exact meaning of any technical terms which might be used. Note the following fragment as an appropriate introduction to such a speech.

Ladies and Gentlemen:

As you already know, we are here tonight to discuss the probable economic advantage which would be gained by the United States if the proposed reciprocity agreement with Canada should be put into operation. Being a good Yankee, I am interested wherever my pocket-book is affected. It was probably this sort of interest which led me to undertake a most careful study of the trade agreement under consideration; and I believe I have delved deeply enough to be able to make it clear that you and I will profit by the kind of reciprocity contemplated. There is, in my mind, not the slightest doubt that the cost of living will be reduced to an appreciable extent while our manufactures and other industries will be stimulated.

Let us survey the situation which confronts the nation. The United States and Canada are about equal in size, but very dissimilar in development and wealth. That each derives some benefit from the industry of the other is evident from the great trade which now passes across the border. The United States sells Canada nearly twice as much as Great Britain, our nearest competitor for her trade, while we purchase from Canada almost as much as does the mother country. Last year, Canada sent us approximately $98,000,000 worth of goods, while she bought about $216,000,000 worth from this country. At present the commerce is carried on under artificial and difficult conditions. Each country imposes duties of varying severity upon the goods of the other which seek entrance. For example, Canada charges a duty of 25% of the value on all live cattle sold by American ranchers to Canadians, 12 cents a bushel on wheat and 40 cents a barrel on apples; while the United States shuts out the same goods coming in from Canada by a tax of 27% on cattle, 25 cents a bushel on wheat and 25 cents a bushel on apples. It is now proposed to remove these barriers to free trade between

the two countries, in the case of some articles and materially to reduce it in the case of others. What would be the effect of lowering the commercial wall, upon the welfare of the United States, and therefore upon us?

What we mean by economic welfare or benefit may need some slight explanation. The economic man of modern society does two things; he produces goods which he expects the rest of society to consume, and he consumes goods which he expects the rest of society to produce. A country secures an economic benefit whenever its citizens are given a larger opportunity to use their productive powers to advantage and when they are enabled to consume to greater satisfaction. As producers, they look for wider and more profitable markets; as consumers, they seek cheaper and better commodities. I believe the proposed arrangement will benefit us in just these two ways.

Before going into the details of the matter let us get a clear idea of the general nature of the agreement. It is not to take the form of a treaty, but both nations are to enact its various schedules and provisions simultaneously as tariff laws. The agreement provides that fishing privileges, hitherto denied, be granted to American fishermen in Canadian waters and makes tariff provisions for certain listed goods in four great schedules. Schedule A enumerates a number of raw commodities such as live animals, grain, fish, and dairy products, as well as a small number of manufactured articles—all to be admitted to both countries duty free. The articles in schedule B are either partially the result of a manufacturing process, as meats and flour, or they are wholly manufactured, as farm implements, cutlery, and automobiles. At present both countries put very high duties on these goods. Furthermore, the duties are not uniform. The proposal is that a reciprocal rate be put on every article mentioned so that each country has an equal chance at the market of the other. This rate is, in most cases, lower than the one now existing on either side the line. Schedule C contains Canadian specialties that are to have the American duty against them lowered though the Canadian rate is to remain unchanged. Schedule D does the same thing for American specialties that will presumably be shipped to Canada.

We shall take up the agreement article by article and show that the provisions of the four schedules make for the economic advantage of the majority of the citizens of the United States.

Read that passage again and note the following characteristics:

1. The opening though apparently boastful is in reality modest, for the speaker attributes his expert knowledge not so much to personal superiority as to hard work prompted by money interest.

2. The attention of the audience is secured by appealing to their economic interest. This is reenforced at the end of each paragraph.

3. Necessary information is given to prepare the way for a later argument on details. Note the following detailed argument (taken from the body of the same speech) in connection with Schedule D and see how much an understanding of it is helped by the general information of the introduction.

The first thing to notice about this schedule is that it does not affect the American tariff shutting out the Canadian goods. It provides only that the enumerated American goods going into Canada shall be let in at a reduced rate. Consequently the firmest Protectionist could not object to it. No intricate argument is needed to show that this lowering of the barrier will create a wider and better market for American goods. Thus is it a benefit to the United States as a producer; it will give more work to labor, more profit to American managers and call into use more American capital. But besides the general advantage, a knowledge of a typical article emphasizes the desirability of this provision.

Portland cement is produced in the United States to a value of about fifteen times the product of Canada (U. S., $55,900,000; Canada, $3,700,000. See 1909 International Year Book). The business, however, has been at a standstill since 1907, due to the

failure of many concerns in the panic. The twelve per cent reduction of the tariff on this commodity will give the producers a better chance to sell in Canada. Such an opening up of a better market is just the sort of help the industry needs to put it once more on the prosperous footing it had in 1906 and insure its still greater development. The next article for specific consideration is bituminous coal. * * *

The information in the introduction displays the relation between the two countries and outlines the proposed change. Without this knowledge, the detailed arguments could not be understood.

4. It defines the meaning of "economic benefit" and exactly designates the agreement as "simultaneous tariff laws" rather than "reciprocity treaty." This is the definition of terms.

5. It tells the audience, in the last paragraph, the plan of the entire speech.

6. It definitely states the proposition or object of the speaker, namely, to demonstrate that the proposed agreement will be of economic benefit to the United States.

All this aids the audience to receive and understand the message. Every speech, however, does not have such material covering all these points and grouped together at the very beginning. We shall consider each part of an introduction, to determine just how and when information should be used and when omitted.

(*a*) *Preparatory information* is not necessary when the audience is as well acquainted with the general field as yourself. For instance, if an army surgeon were to read before a medical society a paper on the prevention of typhoid by means of the new inoculation treatment, he would not have to explain the nature of the illness

or the technique of inoculating. He could proceed immediately to a discussion of the effect of the treatment, knowing that those listening would have a good general background of understanding. But if he were to make an address to the soldiers themselves to convince them that they ought to submit to inoculation, then he would have to give them elementary information about medicine. In his introduction he would have to offer a simple explanation of the causes of typhoid and the manner in which the disease runs its course. Then he would have to tell how inoculation is accomplished and what it is supposed to do to the organism. After that the soldiers might be expected to follow the arguments and understand the statistics of successful treatment. In the passage about reciprocity, just quoted, we see a treatment designed for a popular audience and not for a board of specialists who are thoroughly familiar with tariff matters.

Then there is a second problem. Shall all the information be given at the beginning or shall it be scattered with the arguments throughout the body of the speech? The advantage of the first is that it gives a good, comprehensive view of the whole subject. Its disadvantage is that parts might be forgotten when the portions of the development most related to them are reached. To overcome this last objection and yet preserve the advantage of the general view at the start, sometimes it is advisable to repeat parts of the information—in less extended form—when special points are reached which call for their recollection. Notice how that course was pursued in the detailed argument about Portland cement, when the provisions of Schedule D were recalled (page 57).

(b) *Definition of terms* also depends upon the familiarity of the audience with the general field in which the speech is included. Yet to define terms at all times is not a grave offense, and it sometimes proves a safeguard against misunderstanding. A speaker (and especially one who is *arguing* for a cause) must always have very clear terms for his ideas, and he should be careful that the audience gets his exact meaning. It is better to take the chance of giving a definition when it is not absolutely necessary than to omit it when it may be needed. Again, the definitions may be all recorded at the beginning, or they may be introduced in the discussion where they are most needed.

(c) *To announce the plan,* or, as it is known in formal argument, to state the issues, is a question of policy. The advantage of the course rests in the fact that the auditors are given an idea of the end in view and the road by which it is to be reached. If they can be put in possession of a simple, general plan, they are better able to follow the amplification and at the same time keep the whole message in mind. The ancient rhetoricians called this part of the speech "the partition." Preachers of the old school were very fond of it and used to depress their congregations with an enumeration of the firstly, secondly, thirdly, and so forth, which were to be treated in the sermon.

This last reference reminds us of the disadvantages of the partition, or statement of points. It may discourage the audience. In some cases, also, it may rob each later portion of its freshness and charm. Certainly, the possibility of surprise is diminished. Wherever the speaker is addressing an audience which he knows is unfriendly to his line of reasoning, he should not disclose his plan,

but should let it develop in their minds as he establishes each point. A captain of industry trying to convince a group of Socialist workmen of the reasonableness of profits—if such hardihood can be imagined—should keep his plan to himself and endeavor to establish his contentions point by point. So also, a Socialist trying to win over a hostile audience to his belief would be very foolish to announce his plan of procedure beforehand. It would arouse the opposition of his hearers before he had a chance to give his reasons. From these illustrations we see that the announcement of the plan is a device to promote a clear and unified grasp of the entire speech, but it must be used with care; the speaker must put the gain in intellectual grasp in the balance over again the possibility of arousing prejudice.

(d) *The statement of the object or purpose* of an address may also be made only after careful consideration. If the situation is favorable at the outset, to a confiding of the purpose of the speaker, if it seems safe to state his beliefs or subject before he proves its reasonableness, then to do so makes for a clear grasp of the development. Sometimes, a speaker reserves the purpose to be accomplished until the end of the address. Again, he may never reveal it. One of the most powerful kinds of address is that which influences the hearer by suggestion. The mind is filled with the material which will work itself out in an action the speaker is wise enough to keep to himself. But though not expressed, the purpose must be very definitely in the thought of the speaker to guide him at every stage.

Summary of Introduction

(a) Part to secure good will—to get favorable emotional state.

(b) Part to secure attention or concentration.

(c) Part to prepare the mind to understand—intellectual preparation.

1. General, preliminary information.
2. Definition of terms.
3. Partition or announcement of plan.
4. Statement of subject, purpose, or belief.

While it has been made clear that these parts are not always necessary to a speech, and while it has been shown that they may not always be grouped together in the beginning, nevertheless it is best for the novice to follow the summary plan just given above. After he has become somewhat proficient in accomplishing the purposes here set forth, in a well-defined part of the speech, he may then exercise his individuality by variations. It is true that few expert speech-makers follow a formal plan with all these sub-divisions, but they probably did so at first. Thorough drill of this sort insures coherence and unity when flexibility comes as the fruit of experience. But the fluent and easy speaker who has no plan is but a charming and ineffective rambler. He usually leaves the audience with a general sense of pleasure or stimulation but with no definite ideas.

In conclusion, we may say that, whether these parts of the introduction are each taken up separately or not, their functions must be performed somehow; no speaker can impress his message upon the audience unless he has rendered them favorable to himself and his message, unless he has secured and held their attention and unless

he has given them an adequate preparation for the understanding of the speech.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—You have read through the lesson. Now study it again carefully, mastering its contents. Do not attempt any of the exercises until after the second reading.

Second Day.—Write out a short, *startling* introduction to a speech on one of the following topics:

1. The Rich Man in America.
2. The Practical Influence of the Church on Morality.
3. The United States in Mexico.
4. A Poor Man's Club—the Saloon.
5. Napoleon.

At the same time, keep your introduction of a character to incline the audience favorably toward you.

Third Day.—Write a short introduction on one of the topics named in the second day's work or on some other topic of interest to you, using the *promise-of-gain* method of securing attention. State the kind of audience you imagine you are addressing.

Fourth Day.—Reproduce orally the two introductions which you wrote in the second and third days' work. Do it without notes. Do not memorize.

Fifth Day.—Write a full introduction, with all the type parts, for a speech on a subject of interest to you. Use any *one* of the following suggestions, or you may select a topic of interest to you:

1. The United States ought to pay a sum to Colombia to remove any ill-feeling which may have arisen in connection with the acquisition of sovereignty over the Canal Zone.
2. The Germans who fought in the Civil War.

3. The Freedom of Speech.
4. Patriotism.
5. Any technical subject on which you have special knowledge; the speech to be before a non-specialist, mixed audience.

With your outline of this introduction before you, develop it orally many times. Indeed, do the planning and oral amplification before you write it out in final form in your notebook.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Imagine that you are addressing a small group of people. Explain to them, so they will understand, the three major purposes of an introduction.

2. Give your own definition of attention. Recall an instance in which, with relaxed attention, you have listened to a speaker. Can you remember what he said? What, then, is the relation of attention to memory?

3. Recall the astonishing exclamations of Beecher, and try to remember speakers whom you have heard use similar devices.

4. What other device is used to secure a different kind of attention? What kind is it? What is its advantage?

5. What is the appeal to gain in Patrick Henry's introduction?

6. (a) In a speech to sell goods, what might secure attention? (b) In a letter applying for a position, what might secure attention? (c) In a speech for the change of your city government to the commission form, what might secure attention?

7. What is meant by necessary preliminary information? What effect has it upon the reception of the speaker's direct message?

8. You can see the necessity of this preliminary information by imagining what preliminary questions you would ask a speaker about such topics as Sixteen to One, Branch Banking, Recognition of Panama, Paying Indemnity to Colombia, Asset Currency, or any other subject with which you are not familiar.

9. When is a careful definition of terms particularly necessary?

10. Try to define for an average audience the following terms: Efficiency, workmanship, courage, ledgers, balance sheet, sales talks, etc. Take the technical terms of your own vocation with which the audience may not be familiar.

11. What are the advantages and the disadvantages of announcing the plan of the speech?

12. What are the advantages and the disadvantages of announcing the object or purpose of the speech?

13. Can you state any reasons why it would be tactful, in a business conference with a manager, for you to introduce preliminary information in the most unobtrusive way possible? What risk would you run by leaving it out altogether?

14. Suppose that you had been asked to prepare a speech *against* reciprocity with Canada, in 1911, when the question was before the two countries. Prepare your introduction.

LESSON 5

GENERAL BASES FOR THE ARRANGEMENT OF MATTER IN THE BODY OF THE SPEECH

By this time, no doubt, the student has inferred that a speech is always planned with the probable mental state of the audience as a guide. If it is foreseen that the audience is likely to be unfriendly or insufficiently informed, the speaker casts about for the means of remedying these deficiencies. Furthermore, if he discovers any unforeseen barriers to the most favorable reception of his message, when he faces the audience or during actual delivery, he readjusts himself and modifies his statements so as to mould the auditors' minds to a state of favorable feeling, acute attention, and intelligent insight.

Since it is most generally probable that such efforts must come at the very beginning, we have considered them as natural parts of an introduction. Yet it is possible that the speaker cannot always prepare for every portion of his entire address at the outset. He may have to make many little or subordinate introductions to new points as they arise during the course of the speech. Still, even though scattered throughout the discourse, these efforts are introductory in character, for they seek to prepare the way for something which would not be received without them. Understanding, then, that the formal introduction, when used, may be re-enforced throughout the body of the speech, let us leave the intro-

duction in order to consider the arrangement of the body.

General Arrangement of the Body of the Speech

Naturally enough, the body of a speech differs with every occasion and theme. It is extremely difficult to lay down any but the most general rules for the arrangement of the divisions of the message proper. In a later lesson, we shall give directions concerning the details of the body of the speech; just now only the larger matters of general arrangement will be taken up.

If the address be very short, the problem is not a serious one; but if it be long, much depends upon the order in which the various points are presented. The introduction may promote the most favorable emotional response and prepare for the easiest intellectual grasp, but the arrangement of the body must be depended upon to preserve these desired ends. Therefore, in determining the sequence of material in the body of the speech, be guided by some plan which will dovetail with the efforts of the introduction. Two principles for general guidance suggest themselves:

(1) Follow the natural divisions of the subject which exist because of the way things hang together in nature.

(2) Modify or adapt this order to meet the peculiarities of the particular audience to be addressed.

The first of these, if it can be followed, insures a clear grasp of the matter just as it is, irrespective of anyone's bias. The second takes account of the truth that all men are biased and must have their peculiar shortcomings made up by the skill of the speaker.

(a) Natural Sequence in the Body of the Speech

All the things which a speaker may wish to include in the body of his speech have a natural relationship; this relationship should help to determine the order of presentation. Typical relationships are those of time, place, magnitude, and causation. Let us make this clear.

Relationship of time is the most simple. If we wish to narrate a series of events which followed one after the other, then the simplest arrangement of details is to present them in the order of actual occurrence. Suppose your speech to be a eulogy: A man's life is to be reviewed and appreciated. There are two kinds of ideas to be presented to the audience—the concrete facts of the life and the abstract qualities or characteristics which are to be appraised. Evidently the easiest order in which to offer these things is to begin with the man's ancestry, then tell of his birth, his childhood, his early education, his young manhood, and his later career, and then close with his death. This is simple, chronological sequence.

The following extract from Carl Schurz's eulogy of Charles Sumner, delivered in Boston Music Hall, April 29, 1874,[1] will illustrate. After an introduction in which he spoke of the nation's loss in the death of one of its great senators, the orator mentioned his own friendship for Sumner. Then, remarking that Americans usually liked to speak of their heroes as self-made men, he said:

> But not such a life was that of Charles Sumner. He was descended from good old Kentish yeomanry stock, men stalwart of frame, stout of heart, who used to stand in the front of the

[1] In a memorial volume published by order of the Commonwealth of Massachusetts, 1874.

fierce battles of Old England; and the first of the name who came to America had certainly not been exempt from the rough struggles of the early settlements. But already from the year 1723 a long line of Sumners appears on the records of Harvard College, and it is evident that the love of study had long been hereditary in the family. Charles Pickney Sumner, the Senator's father, was a graduate of Harvard, a lawyer by profession, for fourteen years high sheriff of Suffolk County. His literary tastes and acquirements, and his stately politeness are still remembered. He was altogether a man of high respectability. He was not rich, but in good circumstances, and well able to give his children the best opportunities to study, without working for their daily bread.

Charles Sumner was born in Boston, on the sixth of January, 1811. At the age of ten, he had received his rudimentary training; at fifteen, after having gone through the Boston Latin School, he entered Harvard College and plunged at once with fervor into the classics, polite literature, and history. Graduated in 1830, he entered the Cambridge Law School. Now life began to open for him. Judge Story, his most distinguished teacher, soon recognized in him a young man of uncommon stamp; and an intimate friendship sprang up between teacher and pupil, which was severed only by death.

He began to distinguish himself not only by the most arduous industry and application, pushing his researches far beyond the text-books—indeed, text-books never satisfied him—but by a striking earnestness and faculty to master the original principles of the science, and to trace them through its development.

His productive labor began, and I find it stated that already then, while he was yet a pupil, his essays, published in the "American Jurist," were "always characterized by a breadth of view and accuracy of learning, and sometimes by remarkably subtle and ingenious investigation."

Leaving the law school, he entered the office of a lawyer in Boston, to acquire a knowledge of practice, never much to his taste. Then he visited Washington for the first time, little dreaming what a theatre of action, struggle, triumph, and suffering the national city was to become for him; for then he

came only as a studious, deeply interested looker-on, who merely desired to form the acquaintance of the justices and practicing lawyers at the bar of the Supreme Court. He was received with marked kindness by Chief Justice Marshall, and in later years he loved to tell his friends how he had sat at the feet of that great magistrate, and learned there what a judge should be.

Having been admitted to the bar in Worcester in 1834, when twenty-three years old, he opened an office in Boston; was soon appointed reporter of the United States Circuit Court; published three volumes containing Judge Story's decisions, known as "Sumner's Reports"; took Judge Story's place from time to time as lecturer in Harvard Law School; also Professor Greenleaf's, who was absent, and edited during the years 1835 and 1836 Andrew Dunlap's Treatise on "Admiralty Practice." Beyond this, his studies, arduous, incessant, and thorough, ranged far and wide.

Truly a studious and laborious young man who took the business of life earnestly in hand, determined to know something, and to be useful to his time and country.

But what he had learned and could learn at home did not satisfy his craving. In 1837 he went to Europe, armed with a letter from Judge Story's hand to the law magnates of England, to whom his patron introduced him as "a young lawyer giving promise of the most eminent distinction in his profession, with truly extraordinary attainments, literary and judicial, and a gentleman of the highest purity and propriety of character."

This was not a mere complimentary introduction; it was the conscientious testimony of a great judge who well knew his responsibility, and who afterwards, when his death approached, adding to that testimony, was frequently heard to say, "I shall die content, as far as my professorship is concerned, if Charles Sumner is to succeed me."

In England, young Sumner, only feeling himself standing on the threshold of life, was received like a man of already achieved distinction. Every circle of a society, ordinarily so exclusive, was open to him. Often, by invitation, he sat with the judges in Westminster Hall. Renowned statesmen introduced him upon the floor of Parliament. Eagerly he followed

the debates, and studied the principles and practices of parliamentary law on its maternal soil, where from the first seed-corn it had grown up into a magnificent tree, in whose shadow a great people can dwell in secure enjoyment of their rights. Scientific associations received him as a welcome guest, and the learned and great willingly opened to his winning presence their stores of knowledge and statesmanship.

In France he listened to the eminent men of the Law School in Paris, at the Sorbonne and the College de France; and with many of the statesmen of that country he maintained instructive intercourse. In Italy he gave himself up to the charms of art, poetry, history, and classical literature. In Germany he enjoyed the conversation of Humboldt, of Ranke, the historian, of Ritter, the geographer, and of the great journalists, Savigny, Thibaut, and Mittermaier. * * *

He returned to his native shores in 1840, himself like a heavily freighted ship, bearing a rich cargo of treasures collected in foreign lands.

He resumed the practice of law in Boston; but, as I find it stated, "not with remarkable success from a financial point of view." That I readily believe. The financial point of view was never to him a fruitful source of inspiration. Again he devoted himself to the more congenial task of teaching at the Cambridge Law School and of editing an American edition of "Vesey's Reports," in twenty volumes, with elaborate notes contributed by himself.

But now the time had come when a new field of action was to open itself to him. On the Fourth of July, 1845, he delivered before the city authorities of Boston, an address on the "True Grandeur of Nations." So far he had been only a student—a deep and arduous one, and a writer and a teacher, but nothing more. On that day his public career commenced.

This chronological order is continued throughout the long speech. But it must be noticed that Schurz is not satisfied with a mere encylopedic statement of bare facts; he makes them render up their testimony concerning the character of Sumner. Throughout the address,

he makes them show that Sumner was a man of (a) diligent application, (b) wide learning, and (c) high ideals and that he viewed all problems from the lofty eminence of those ideals.

This chronological order is the simplest possible; it therefore imposes least upon the skill of the speaker. But it has the danger of being barren and tiresome. Too often a mere string of colorless happenings is recorded. Although the simple order may be followed, use some judgment in the matter of emphasizing this event and subordinating that, and of extracting an interpretation of the spirit.

Place gives us the next hint of arrangement. Obviously, it is useful only when dealing with things which distribute themselves in space. Place dictates that when describing a magnificent building, we begin, let us say, from the top and proceed downward in treating the details, or that we begin at the bottom and go up. In either case, there is an orderly and systematic succession of details which tends to bring about a unified grasp of the whole.

Sometimes in memorial or historical addresses, the sequence in time is set aside in favor of a grouping according to place. Thus if one were narrating the Civil War campaign of 1863, instead of telling of each battle on the date it occurred, he might well group the engagements somewhat as follows: (a) The campaign in the East with its climax at Gettysburg, (b) the campaign in the West with the taking of Vicksburg and the opening of the Mississippi River, (c) the war in the middle ground of Kentucky and Tennessee, including the engagements at Chattanooga and Chickamauga and the storming of Missionary Ridge.

Such an arrangement is a safeguard against confusion. On the other hand, to enumerate the various engagements of the year according to the calendar, now one in the East, then two on the Mississippi, back again to the East, then three in close succession in Kentucky, and so on, would give only the perplexing impression of a tangled mass of details. The suggested grouping makes for a rational and clear grasp of each particular, properly placed in an organized whole.

Magnitude is the qualitative or mathematical relationship. One of a group of similar things is smaller or greater, less important or more important, than another. Sometimes it is wise to group the details of the body of a speech according to their magnitude. The climax is such a grouping, for it begins with the least impressive and then proceeds in an ascending scale to the most impressive. Other variations based on a difference in magnitude readily suggest themselves. We find a good example of climax in Burke's speech impeaching Warren Hastings. The whole speech is too long to quote, but this extract from the conclusion will indicate a plan for use in the body of the address:

Therefore it is with confidence that, ordered by the Commons,

I impeach Warren Hastings, Esquire, of high crimes and misdemeanors.

I impeach him in the name of the Commons, in Parliament assembled, whose parliamentary trust he has betrayed.

I impeach him in the name of all the Commons of Great Britain, whose national character he has dishonored.

I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted; whose properties he has destroyed; whose country he has laid waste and desolate.

I impeach him in the name and by virtue of those eternal laws of justice which he has violated.

I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes, in every age, rank, situation, and condition of life.

Such a speech would proceed from the proof of relatively minor matters of civil offense to a climax of criminal outrage far beyond the pale of excuse or forgiveness.

Causation is the relation which exists between causes and their effects. The arrangement may be, first the causes and then the effects, or it may be reversed. In the arguments of criminal lawyers, we often find the body of the speech to be arranged as follows:

(a) Causes.
    1. Motives.
    2. Opportunity.
(b) Effect—the crime.
(c) Traces or evidence of the crime.

Nearly all the orators who spoke of the Boston Massacre, used the cause-and-effect arrangement. No doubt the student will recollect the accounts of the quartering of British troops in Boston in 1770. Between them and the citizens there grew up a strong animosity which led to minor disturbances and to frequent brawls. But on the evening of March 5, 1770, a violent outbreak occurred. The troops fired upon the citizens, killing several. For a number of years, the anniversary of this event was celebrated, one of the features of the day being an oration. These exercises were kept up until 1783, when they were replaced by Fourth of July exercises and orations. Most of the Boston Massacre speeches discussed:

(a) Causes which led up to the massacre.
   1. Acts of despotism, oppression, and taxes.
   2. The quartering troops in the town.

(b) Immediate effect—the massacre.

(c) Final effect—the attitude of resentment on the part of the colonies and a justification of sentiments of freedom.

While these four typical relationships of time, place, magnitude, and causation are very fundamental, still any other classification of the way your matter hangs together in nature will serve as a basis for the arrangement of the body of the speech. For instance, if you are to support a bill, like the act favoring reciprocity with Canada, mentioned in Lesson Four, you may take the order of the provisions of the bill as the plan for the body of your speech. In this case, the bill has four schedules; then you may make the body of your speech correspond to them in sequence by taking them up in regular order—A, B, C, D.

Another point to be noted is that while the great divisions of your discussion may follow one basis of arrangement, any of the further subdivisions might follow another. Thus in appealing to Congress to give the Filipinos their independence, we might make a primary arrangement as follows:

1. The Filipinos are now able to govern themselves.
2. To retain them longer is financially unprofitable.
3. To retain them opens us to easy attack in time of war.
4. To retain them longer is a violation of our national ideals of freedom.

This is an arrangement according to magnitude or importance of the various considerations. But the sub-

divisions under these heads might follow one of the other types. Take the first of these primary divisions and notice the following sub-arrangement as a cause-to-effect argument.

1. The Filipinos are now able to govern themselves, because:
   (a) Education (cause) has raised their general intelligence (effect) since 1898.
   (b) English as a common language (cause) has brought them to a state of harmonious cooperation (effect).
   (c) A measure of participation in the general government (cause) and complete control of local governments (cause) has rendered their leaders sufficiently expert to conduct their own government in a state of freedom (effect).

These and other plans may be followed in the arrangement. Whatever type or combination you may select to guide you in the ordering of details in the body of the speech, let it be well defined and calculated to reveal the truth as it actually exists.

(b) Modified Arrangement to Suit a Particular Audience

Yet the combination of things as they normally hang together in nature is not always the best guide in arranging them for a presentation to a particular audience. Sometimes a variation from the natural order will promote an easier *understanding* of the material. Thus, in the reciprocity speech, from which extracts were presented in the last lesson, we find these words immediately following the first quotation given:

But I shall not follow the order of the bill. It will be simpler to begin with Schedule D, for that schedule is the easiest to comprehend and analyze. Its provisions call for the least change from the existing order of things. It enumerates articles produced extensively in the United States and to a considerably less degree or not at all in Canada. The articles are cement, trees, condensed milk, biscuits, canned fruits, peanuts, and bituminous coal. All together they constitute about one quarter of the volume of the commodities to be affected by the entire agreement. This estimate is based on last year's exportation figures; but with the dropping of the Canadian duty on them as proposed, no one can tell to what enormous proportions their shipment may grow.

Then followed the second, detailed argument quoted in the last lesson. Throughout the rest of this speech, which is too long to be given complete, there is a modification of the order of the bill to promote clearness for a popular audience.

Sometimes the natural order is not the most *tactful* when the *prejudices* or *feelings* of the particular listeners are considered. In pleading for Filipino independence, it might be wise to show *first* that their further retention would mean increased financial loss. If the money side of such a question can be so disposed of, most audiences are likely to respond to altruistic inducements. Or, if you could not prove a financial advantage in giving the Filipinos their freedom, you might make military safety your first issue. After that has been driven home, the question of their fitness to govern themselves could be taken up. Naturally these modifications need not be made if the audience is without bias, and the nature of the modifications depends upon the nature of the existing bias.

Thus, in planning the body of his address, a speaker

endeavors to put himself in the place of his hearers. He tries to estimate their beliefs, their prejudices, their feelings. He asks himself, "How should I want to be approached upon this subject if I felt about it as these people do?"

Consider the following plan as illustrating how the natural order may be varied to suit the prejudices and the beliefs of the audience. A socialist is speaking in behalf of his cause to an audience opposed to the socialist program. An excellent order of procedure is as follows:

A. Introduction

Facts and figures showing the startling growth of the socialist party in the United States. Consequently it is to the interest of all citizens to study a propaganda which is influencing the political thought of the country.

B. Body

1. Answer to certain objections that lie in the mind of the audience.
   (a) Socialism does not propose to reduce all men to a level of mediocrity.
   (b) Socialism does not mean anarchism.
   (c) Socialism does not mean agnosticism.
   (d) Socialism does not propose to abolish private ownership entirely.
2. The common use by society of the fundamental socialistic principles.
   (a) They are used in charitable institutions.
   (b) They are used in mutual insurance companies.
   (c) They are used in public ownership of post office.

(d) They are used in profit-sharing experiments.

3. The constructive program of socialism.
   (a) Socialism aims to secure equality of opportunity.
   (b) Socialism aims to give labor its share of the profits of industry.
   (c) Socialism aims to secure the public ownership of the natural monopolies of production and distribution.

C. Conclusion

Therefore it is advisable for all thoughtful citizens to accept the doctrine or at least give it further, careful consideration.

Naturally an opponent of socialism would take just the reverse course.

Summary

Thus, we seek to plan the body of the speech so that all its material will grow up in the mind of the hearer in a manner most calculated to make him understand it as it is understood by the speaker himself.

Careful arrangement is the device which he uses to suit the limited understanding or the prejudiced feelings of the auditors. It aims to preserve during the piecemeal delivery of the message all the advantage gained by a successful introduction. The type arrangements suggested have been:

A. Follow the order of natural relationship:
1. According to time—especially in narrative work.
2. According to place—especially in description.
3. According to magnitude or impressiveness—especially in appeals to action.

4. According to cause and effect—especially in argument.
5. According to any special plan inherent in the topic.

B. Modify this order to accommodate the peculiarities of the particular audience:
1. Peculiarities of limited understanding.
2. Peculiarities of bias or emotional opposition.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson again carefully to master its contents. Answer the test questions appended, to determine if you have grasped the ideas to be learned.

Second Day.—In the speech of Garfield (Lesson 3, page 33), what type arrangement is used from the first star (*) to the second stars (**)? What type is used from the two stars to the end? Study the Conkling speech (Lesson 2, page 20) again. Its body treats, first, a *need*, and, second, *a man* to meet the need. What type plan is this? What is the plan of the subdivisions under the *man*-division?

Third Day.—Take the following plans; modify them to suit some special audience; add the necessary introductions and develop them orally. Do this at first with the notes before you and then with the outline kept in the mind only.

I. Abraham Lincoln.
   (a) His physical nature.
   (b) His mental nature.
   (c) His spiritual nature.

II. The Miners' Strike in Colorado (1914).
   (a) Causes of the trouble.
   (b) Actions of both sides during the strike.
   (c) A basis of settlement.

III. Reorganization of the department or business in which you are employed. (Make your own plan throughout.)

IV. Causes and Conduct of the Mexican War of 1847. Speech in commemoration of those who died in that war. (Make your own plan throughout.) For exercise purposes, a brief account of the war can be had in any good encyclopoedia. Consult one in the nearest library. For a finished speech, the matter should be read up most thoroughly.

Fourth and Fifth Days.—Taking as your model, the portion of Schurz's "Eulogy of Sumner" in this lesson, construct a eulogy of one of the following or of some other great man with whose life you are familiar.

(a) Alexander Hamilton.
(b) Karl Marx.
(c) Henry George.
(d) Daniel Webster.
(e) Robert E. Lee.

Supplement the plan you construct with a statement of the type followed. *If you wish*, you may also prepare an amplification of the outline. But do not get the idea that all speeches must be first written out. Rather cultivate the habit of developing your outlines orally.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Why should the body of a speech be carefully planned?

2. What is there in the first paragraph of this lesson to lead you to believe that no speaker can attain the highest success unless he develops the power of easy, extemporaneous composition? In what way is a man who is confined to what he has memorized, limited?

3. How definitely can we lay down rules for the body of a speech?

4. What is meant by the "natural order" of presentation?

5. Why are the relationships of time, place, magnitude, and causation called *typical* relationships?

6. Give orally a clear explanation of the meaning of each of these four terms. Imagine that you are addressing an audience.

7. What do you think of Carl Schurz's style? Is it flowery? Is it clear? If it is a pleasing style, why?

8. Suppose that Schurz had taken magnitude of characteristics as the basis of his plan so that it would be as follows:

I. Sumner was a man of pleasing presence.
II. He was always a most diligent student.
III. He was a man of high ideals.
IV. He made service to mankind, guided by these ideals, his life work.

What would have been the basis for the arrangement of the matter in each of the subdivisions?

9. What advantage is there in giving all the effects before coming to the causes? What are the disadvantages? What advantage is there in reversing the order? (The answer to this is not expressed in the lesson; it is just a question to set you thinking.)

10. What peculiarities of an audience sometimes call for consideration in planning the body of the speech? Recall the outline for a Socialist address. How does the plan of the speech suit peculiarities in the audience? How might you plan a prohibition speech for a typical German audience? How plan a "personal freedom" speech for an audience of clergymen?

11. Describe some other specific speech occasions where the speaker would have to modify his plan because of the nature of his audience.

LESSON 6

THE CONCLUSION

Recapitulation of Other Divisions of the Speech

Having discussed the arrangement of the introduction and of the body of a speech, we now come to the conclusion. Possibly it might be well to pause for a time to consider the origin of the standard divisions of a speech and to explain some terms which are constantly met in the literature on the subject.

History reports, as the first writer on public speaking, one Corax who lived in Sicily when that island was a colony of ancient Greece. His book, known as "The Art" (τέχνη), appeared about 446 years before Christ. It was he who first gave rules for the arrangement of the parts of a speech. Although Aristotle and later writers improved on his work, still through all the ages his general ideas have been accepted. Modern students have added to our understanding of *why* this or that should be done in a speech, but they have contributed but little to the *how*.

Corax named five great divisions of a speech: (1) the proem or opening; (2) the narration or statement of facts; (3) the argument proper; (4) subsidiary remarks; and (5) the peroration, or close. Let us take up these terms and see how they correspond with others which are sometimes employed and most especially with those which we ourselves use.

The Greek word *proem* designates that part of our

introduction which tries to get a favorable emotional response, while the second division of Corax, the narration, is very similar to the portion which we look upon as necessary to give facts to help the understanding of the message proper. There is another word, more common than proem, which is often used. It is the Latin word *exordium*. It also carries with it the notion of an opening which seeks pleasant relationships. It does not designate the part with the educational function. Therefore our term, introduction, covers all that is meant by proem and exordium, and more. The following comparison shows all the parts given by Corax and the standard rhetoricians, as well as the simpler treatment we have adopted:

Corax	Standard	Simplified
1. Proem	1. Exordium	A. Introduction
2. Narration	2. Narration	
	3. Partition	
	4. Definition	
	5. Statement of Object	
3. Argument	6. Argument	B. Body
4. Subsidiary remarks	7. Digression	
5. Peroration	8. Peroration	C. Conclusion

Notice that we have not mentioned digression or subsidiary remarks as a division of the speech. At best such a portion is but a form of literary amplification or relief which is included in the treatment of the body of the speech. It is not legitimately a main division of the well-planned speech.

Introduction to the Study of the Conclusion

Now we come to a detailed treatment of the last part of the speech, or the conclusion. To be sure, sometimes there is no formal conclusion, for none is either necessary or appropriate. In such a case, the speaker is concerned only with the problem of saying his last words gracefully and precisely and then sitting down. But now we shall treat the conclusion as a definite division of the speech where it is a necessary and effective part. The old term *peroration* suggests a highly emotional flight of oratory. Sometimes such an outburst is a suitable and desirable form of ending, but the conclusion should by no means always be of this character. Furthermore, even when it may have such a nature, it may also have something else connected with a different function. Just as the exordium, or feeling part, of the introduction does not necessarily complete all the introductory effort, so the peroration, or fervid part, is not all the conclusion.

General Purpose of the Conclusion

It has been well said that the last part of a speech to be worked out is the introduction. We may add that the first part to have in mind is the conclusion. It is nearest to what you are aiming to accomplish; it drives home your purpose. Therefore, the conclusion is the part you must conceive first; you are building toward it throughout your whole speech. The introduction is farthest from your real object. It is put in as a necessary concession to the peculiarities and prejudices of your audience. From an ideal point of view—where

you proceed in the straightest line to the heart of your purpose—the introduction is an unfortunate, though necessary, waste of time.

A good conclusion should accomplish two things: (1) it should concentrate all the impressions of the entire speech so that the audience gets them in combined, unified force; and (2) it should apply the message in such a way as to make the audience feel as you want them to feel or do what you want them to do. It should act as a burning glass to concentrate all the rays to a point where they can do the maximum work and make the deepest impression.

(a) The Conclusion as a Summary

Let us suppose that the speech has been a long, careful, detailed argument. Every statement has been most thoroughly backed up and proved. During the course of the speech the listeners have been paying attention to details. They have been saying to themselves: "Yes, that is true"; "Well, he ought to give more evidence there"; "Ah, now he has supported his statement"; and so on. They have been checking up the points as they were presented and amplified. Such an attention to details makes the hearer forget the general trend of the argument and even dims his recollection of the details other than those in the focus of attention. Consequently, at the end of such an argument, it is well to gather together all the established conclusions, unclouded by the details of proof, and present them grouped so that their combined force is apparent. As the auditor hears the great issues marshaled in review, his mind interprets them and he accepts them because of the

proof previously applied. What was scattered, is now combined.

The Formal Summary.—The formal summary corresponds in content with the statement of plan or issues in the introduction; it usually differs in style of treatment. Thus, if one were to make a speech in favor of the closed shop, he might say in his introduction: "I intend to show three things: That the closed shop is beneficial to workman inside and outside the union, that the closed shop benefits the employer, and that it benefits the consuming public." Then, after elaborately proving each item in detail, he might summarize in the conclusion as follows: "Therefore, the closed shop not only changes workmen from machines to human beings, but it makes them better agents of production, thus giving the employer more goods for each unit of labor he hires. It raises the standard of employment and pay for all men whether they be organized or not. The consuming public is able to purchase commodities of a higher grade, produced in steady flow to meet the demand and never interfered with by strikes or other disagreements between the master and the man. All factors of production and consumption working together in this manner make for the happiness and progress of the race."

Notice the summary used by Burke in his speech impeaching Warren Hastings, page 74 of Lesson 5.

The poorest kind of summary is the mere repetition of the issues as given in the introduction. If such a statement has been made in the introduction and a summary seems desirable, then it should treat the considerations from a different angle or light them up with feeling

which could not properly have been shown at the outset.

The following concluding words of Wendell Phillips' eloquent eulogy of Daniel O'Connell give an excellent summary colored with feeling.

For thirty restless and turbulent years he stood in front of them (the Irish people) and said, "Remember, he that commits a crime, helps the enemy." And during that long and fearful struggle, I do not remember one of his followers ever being convicted of a political offence, and during this period, crimes of violence were very rare. There is no such record in our history. Neither in classic nor in modern times can the man be produced who held a million of people in his right hand so passive. It was due to the consistency and unity of a character that had hardly a flaw. I do not forget your soldiers, orators, or poets,—any of your leaders. But when I consider O'Connell's personal disinterestedness—his rare, brave fidelity to every cause his principles covered, no matter how unpopular, or how embarassing to his main purpose,—that clear, far-reaching vision, and true heart, which, on most moral and political questions set him so much ahead of his times; his eloquence, almost equally effective in the courts, in the senate, and before the masses; that sagacity which set at naught the malignant vigilance of the whole imperial bar, watching for thirty years for a misstep; when I remember that he invented his tools, and then measure his limited means with his vast success, bearing in mind its nature; when I see the sobriety and moderation with which he used his measureless power, and the lofty, generous purpose of his whole life,—I am ready to affirm that he was, all things considered, the greatest man the Irish race ever produced.

The entire speech is too long to print here in full. But the student would do well to read it all, if accessible, as an example of eulogy and to note how the summary

just quoted drives home the combined impressions of the whole speech.

The summary is usually more justified if the issues or plan have not been announced in the introduction. In short speeches, it is obvious that a formal and detailed summary is unnecessary. So also in humorous speeches where the purpose is general good feeling rather than concise grasp of an organized message, the summary as illustrated may be omitted.

The Short, Crisp Summary.—Sometimes the formal summary enumerating all issues is omitted, but a short, crisp, or epigrammatic resumé takes its place. Again, the terse summary is used to supplement the formal one. It puts the whole contention in a nutshell. After his long argument about the actions, political and military, of Great Britain, Patrick Henry crisply summarized his call to arms (just before making the passionate appeal) with the words: "We must fight! I repeat it, sir, we must fight. An appeal to arms and the God of hosts is all that is left us."

Senator Elihu Root summarized in a very terse and effective way his speech advocating the repeal of the bill giving United States coast-wise vessels an advantage in Panama Canal tolls. After proving that such a preference to our vessels was in violation of our solemn promises in two treaties with Great Britain—treaties which we ourselves sought to contract, and after showing that we have agreed to arbitrate such differences in matters of treaty interpretation with Great Britain, he said: "Mr. President, there is but one alternative consistent with self-respect. We must arbitrate the interpretation of this treaty or we must retire from the position we have taken."

(b) Conclusion as an Application or Peroration

But a summary of the contents of the speech is not always the whole conclusion. Often one wishes to make a general application of the message, draw a moral, or bring the whole close to the life and feelings of the audience. This is bringing it home to them. Note the conclusion of Carl Schurz's speech on "True Americanism," delivered at Faneuil Hall, Boston, in 1859.

Sir, I was to speak on Republicanism in the West, and so I did. This *is* Western Republicanism. These are its principles, and I am proud to say that its principles are its policies. These are the ideas which have rallied around the banner of liberty not only the natives of the soil, but also an innumerable host of Germans, Scandinavians, Scotchmen, Frenchmen, and a goodly number of Irishmen also. And here I tell you, those are mistaken who believe that the Irish heart is devoid of those noble impulses which will lead him to the side of justice, where he sees his own rights respected and unendangered. (Applause.) Under this banner, all the languages of civilized mankind are spoken; every creed is protected; every right is sacred. There stands every element of Western society, with enthusiasm for a great cause, with confidence in each other, with honor to themselves. This is the banner floating over the glorious valley which stretches from the Western slope of the Alleghanies to the Rocky Mountains—that valley of Jehosaphat, where the nations of the world assemble to celebrate the resurrection of human freedom. (Tremendous applause.) The inscription on the banner is not, "Opposition to the Democratic party for the sake of placing a new set of men in office"; for this battle cry of speculators, our hearts have no response. Nor is it "Restriction of slavery and restriction of the right of suffrage," for this—believe my words, I entreat you—this would be the signal for deserved, inevitable, and disgraceful defeat. But the inscription is "Liberty and equal rights, common to all as the

air of Heaven—Liberty and equal rights, one and inseparable." (Prolonged cheers.)

With this banner we stand before the world. In this sign—in this sign alone and no other—there is victory. And thus, sir, we mean to realize the great cosmopolitan idea, upon which the existence of the American nation rests. Thus we mean to fulfill the great mission of true Americanism—thus we mean to answer the anxious question of down-trodden humanity—"Has *man* any faculty to be free and to govern himself?" The answer is a triumphant "Aye," thundering into the ears of the despots of the old world that "a man is a man for a' that"—proclaiming to the oppressed that they are held in subjection on false pretenses, cheering the hearts of the despondent friends of man with consolation and renewed confidence.

This is true Americanism, clasping mankind to its great heart. Under its banner we march; let the world follow.

Here the particular points which he developed in the body of his speech are applied and coupled with certain ideals and sentiments in which Americans take pride. The specific cases are dropped and the oratory branches out into broad and almost poetic fields of universal and undying interest. It is this tendency to look beyond the narrow particulars of the immediate subject to its wider applications, which makes perorations so poetic and so attractive for declamatory purposes.

Sometimes, this broadening of the treatment takes the form of leaving the details which go to make up the opinion established by the speech and treating, in an enthusiastic manner, the broad principles involved. In his famous second reply to Hayne, Daniel Webster dealt with specific acts and rules of constitutional law in the body of his speech, but his peroration was as follows:

I profess, sir, in my career hitherto, to have kept steadily in view the prosperity and honor of the whole country, and the

preservation of our Federal Union. It is to that Union we owe our safety at home, and our consideration and dignity abroad. It is to that Union that we are chiefly indebted for whatever makes us most proud of our country. That Union we reached only by the discipline of our virtues in the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit. Under its benign influences, these great interests immediately awoke as from the dead, and sprang forth with newness of life. Every year of its duration has teemed with fresh proofs of its utility and blessings; and although our territory has stretched out wider and wider, and our population spread farther and farther, they have not outrun its protection or its benefits. It has been to us a copious fountain of national, social, and personal happiness.

I have not allowed myself, sir, to look beyond the Union, to see what might lie hidden in the dark recesses behind. I have not coolly weighed the chances of preserving liberty when the bonds that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of disunion, to see whether, with my short sight, I can fathom the depths of the abyss below; nor could I regard him as a safe counselor in the affairs of this government, whose thought would be mainly bent on considering, not how the Union may be best preserved, but how tolerable might be the condition of the people when it should be broken up and destroyed.

While the Union lasts, we have high, gratifying, exciting prospects spread out before us, for us and our children. Beyond that I seek not to penetrate the veil. God grant that, in my day, at least, that curtain may not rise! God grant that on my vision never may be opened what lies behind! When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union, on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the earth, still full high advanced,

its arms and trophies streaming in their original luster, not a stripe erased nor polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory as, "What is all this worth?" nor those other words of delusion and folly, "Liberty first and Union afterwards"; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind in the whole heavens, that other sentiment dear to every true American heart—Liberty and Union, now and forever, one and inseparable!

It is this tendency to take a universal point of view in the peroration which has led many speakers to use not only poetic diction and imagery, but even actual extracts from poetry itself. An example is to be found in the peroration of Henry W. Grady's "New South," an oration often quoted.

Now what answer has New England to this message? Will she permit the prejudice of war to remain in the hearts of the conquerors when it has died in the hearts of the conquered? Will she transmit this prejudice to the next generation, that in their hearts, which never felt the generous ardor of conflict, it may perpetuate itself? Will she withhold, save in strained courtesy, the hand which straight from his soldier's heart, Grant offered Lee at Appomattox? Will she make the vision of a restored and happy people, which gathered about the couch of your dying captain, filling his heart with grace, touching his lips with praise and glorifying his path to the grave; will she make this vision, on which the last sigh of his expiring soul breathed a benediction, a cheat and a delusion? If she does, the South, never abject in asking for comradeship, must accept with dignity its refusal; but if she does not—if she accepts with frankness and sincerity this message of good will and friendship—then will the prophecy of Webster, delivered in this very Society forty years ago, amid tremendous applause, be verified in its final and fullest sense, when he said: "Standing hand in hand, and clasping hands, we shall remain united as we have been for sixty years, citizens of

the same country, members of the same government, united all, united now, and united forever." There have been difficulties, contentions and controversies, but I tell you that in my judgment,

> "Those opposed eyes,
> Which, like the meteors of a troubled heaven,
> All of one nature, of one substance bred,
> Did lately meet in th' intestine shock,
> Shall now, in mutual, well-beseeming ranks
> March all one way."

(c) The Peroration as an Appeal

When some action is sought, its necessity is driven home in the appeal of the peroration. Of course, many actions might spring from feelings developed in the concluding remarks just quoted from Schurz, Webster, and Grady. But their application was very general. On the other hand, a very definite act is sometimes sought and deliberately urged in the peroration. Note this conclusion of Senator Root's speech looking toward the repeal of the Canal Toll Bill.

Mr. President, there is but one alternative consistent with self-respect. We must arbitrate the interpretation of this treaty or we must retire from the position we have taken.

O, Senators, consider for a moment what it is that we are doing. We all love our country; we are all full of hope and courage for its future; we love its good name; we desire for it that power among the nations of the earth which will enable it to accomplish still greater things for civilization than it has accomplished in the noble past. Shall we make ourselves in the minds of the world like unto the man who is known to be false to his agreements, false to his pledged word? Shall we have it understood the whole world over that "you must look out for the United States or she will get the advantage of you"; that we are clever and cunning to get the better of the other party to an agreement, and that at the end—

Mr. Brandegee: "Slippery" would be a better word.

Mr. Root: Yes; I thank the Senator for the suggestion—"Slippery." Shall we in our generation add to those claims to honor and respect which our fathers have established for our country, good cause that we shall be considered slippery?

It is worth while, Mr. President, to be a citizen of a great country, but size alone is not enough to make a country great. A country must be great in its ideals; it must be great-hearted; it must be noble; it must despise and reject all smallness and meanness; it must be faithful to its word; it must keep the faith of treaties; it must be faithful to its mission of civilization in order that it shall be truly great. It is because we believe this of our country, that we are proud, aye, that the alien, with the first step of his foot on our soil, is proud to be a part of the great democracy.

Let us put aside the idea of small, petty advantage; let us treat this situation and these obligations in our relation to the canal in that large way which befits a great nation.

Mr. President, how sad it would be if we were to dim the splendor of the great achievement of constructing the canal, by drawing across it the mark of petty selfishness; if we were to diminish and reduce for generations to come, the power and influence of this free Republic for the uplifting and advance and the progress of mankind, by destroying the respect of mankind for us! How sad it would be if you and I, Senators, were to make ourselves responsible for destroying that bright and inspiring ideal which has enabled free America to lead the world in progress toward liberty and justice!

Here the appeal to action is on the ground that such action will be in keeping with lofty ideals. Note the following appeal in Curran's speech in defence of Patrick Finney, charged with high treason. It was made after he had analyzed the testimony in a thorough manner.

The character of the prisoner has been given. Am I warranted in saying that I am now defending an innocent and unfortunate fellow-subject, on the grounds of eternal justice and immutable law? On that eternal law, I do now call upon you to

acquit my client. I call upon you for your justice! Great is the reward, and sweet is the recollection in the hour of trial, and in the day of dissolution, when the casualties of life are pressing close upon your heart, and when, in the agonies of death, you look back to the justifiable and honorable transactions of your life. At the awful foot of the Eternal Justice, I do, therefore, invite you to acquit my client; and may God, of his infinite mercy, grant you that great compensation which is a reward more lasting than the perishable crown we read of, which the ancients gave to him who saved the life of a fellow-citizen in battle.

In the name of public justice, I do implore you to interpose between the perjurer and his intended victim; and, if ever you are assailed by the villainy of an informer, may you find refuge in the recollection of that example, which, when jurors, you set to those that might be called on to pass judgment upon your lives; to repel at the human tribunal the intended effects of hireling perjury and premeditated murder! If it should be the fate of any of you to count the tedious moments of captivity, in sorrow and in pain, pining in the damps and gloom of a dungeon, recollect there is another more awful tribunal than any on earth, which we must all approach, and before which the best of us will have occasion to look back to what little good he has done on this side the grave; I do pray, that Eternal Justice may record the deed you have done, and give to you the full benefit of your claims to an eternal reward, a requital in mercy upon your souls!

Of course, an appeal is usually charged with emotion. While it is best for the speaker to suppress feeling and maintain an intellectual calm during his statement and proof, he is justified in showing his feelings after a good ground for them has been established. There is not only the natural feeling of the speaker himself, but there is a conscious attempt on his part to excite the emotions of the audience, for action springs from feeling. Notice that Curran's peroration shows his own strong feelings,

works on the sympathies of the jury, and even arouses fear of retribution if there be an unjust verdict.

A typical appeal is the one used by Henry Clay in support of the New Army Bill, January 8, 1813, in the House of Representatives. The war, declared in June, 1812, had been a failure and the administration had almost been defeated in the election by a "peace candidate." In his speech, Clay tried, in general, to stir the nation to renewed activity and, in particular, to pass the proposed bill calling for the organization of twenty new regiments.

* * * An honorable peace is attainable only by an efficient war. My plan would be to call out the ample resources of the country; give them a judicious direction; prosecute the war with the utmost vigor; strike wherever we can reach the enemy, at sea or on land, and dictate the terms of peace at Quebec or Halifax. We are told that England is a proud and lofty nation, which, disdaining to wait for danger, meets it half way. Haughty as she is, we once triumphed over her, and, if we do not listen to the counsels of timidity and despair, we shall again prevail. In such a cause, with the aid of Providence, we must come out crowned with success; but if we fail, let us fail like men, lash ourselves to our gallant tars, and expire together in one common struggle, fighting for FREE TRADE AND SEAMEN'S RIGHTS.

Naturally, there are as many different perorations as there are different audiences, purposes, and occasions for address. But these three general aims—to summarize, to apply, and to appeal—are very typical and indicate the nature of the functions of the conclusion.

Preparation of the Conclusion

We cannot leave this topic without giving a practical hint about the preparation of the concluding matter.

Have it well prepared. Know just how you expect to strike. Do not rise to begin a speech without knowing precisely how you will end it. Too many speakers ramble on and on, never knowing when or how to stop and never driving home whatever of good they may have said during the speech proper.

A necessary preliminary step is to determine clearly just what great divisions of thought you will cover in the body of the speech. Until you become very expert and fully capable of changing plans in the midst of a talk, it is well to have your points fully planned. Your task is to treat Point A————, Point B————, and Point C————; these and no more. Do not attempt to deviate from or add to these points, but, having finished the task assigned, conclude briefly and sit down. It is evident that even if the conclusion is well thought out and the speech proper poorly planned, the uncertainty and rambling will take place.

If, perchance, you do find yourself wandering and at a loss for further ideas, the safe thing to do is to pause, and then *summarize*. Even though you may not be able to make an application or appeal, the summary gives the sense of completion and is therefore an acceptable conclusion. Furthermore, it may have the effect of enabling you to collect yourself to make a peroration of the other types. *Never* sit down when in the midst of wandering or fragmentary remarks. Never say, with uncertainty, "Well, I guess that is about all I have to say," and sit down. Rather make a crisp, business-like summary. That at least gives the impression of completeness and mastery.

A student, whether or not he becomes a master of the poetic, thrilling peroration and the appeal, must by all

means cultivate facility in terse and accurate summary. No other single asset is so valuable to the speaker, especially to the speaker who has to reply to opponents or has to address popular gatherings. In debate, the summary of what the antagonist has said is the logical foundation of an attack upon his position. No one can reply well unless he can analyze and summarize well. So, also, in making your own independent speeches, summaries are necessary, not only at the end, but also to recapitulate throughout the body of the address.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—You have read through the lesson. Study it carefully and test your mastery of its contents by answering the appended questions (page 103). Read aloud many times and with the best effect possible all the conclusions quoted. Throw yourself into the situation and read the matter with enthusiasm.

Second Day.—Clip out an editorial from a current newspaper or magazine. Analyze it, and then write the topics it treats, thus:

A.....(giving the sense in a single sentence).
B.....(using a similar topic sentence).
C.....

Then develop it orally, *adding an original summary of the whole.* If you can make many analyses and summaries, the work will be of great benefit to you.

Third Day.—Write perorations which take the broader and loftier viewpoint, assuming that the speech preceding it has proved.

1. Free public education has reduced crime.

2. Free public education has improved the economic efficiency of the masses.
3. Free public education has elevated the intellectual capacity of the nation.
4. Free public education has cultivated higher forms of appreciation and amusement.

Make a similar topical outline or brief of any other subject, and write out in full the kind of peroration designed. You should always develop your ideas *orally* several times before writing them out. Oral composition should always precede the written composition, especially when a man is training to become a speaker.

Fourth and Fifth Days.—Make a topical outline for the following speeches and write out an *appeal* in full. Follow directions given above for the third day.

1. To a church society, a speech requesting funds to establish free-milk stations for babies in the slums.
2. To the mine owners of Colorado, a speech asking them to arbitrate their differences with the miners.
3. To a large manufacturing board of directors, a recommendation to make a whirlwind, advertising campaign.
4. To the superintendents of education, a speech advocating more vocational or trade schools.
5. A speech in the behalf of any cause in which you are interested.

Work out other exercises on several similar topics.

It might be well for the student to memorize one or two of the perorations given in this lesson. This is not intended to get him in the habit of speaking from memory, but to give him permanent possession of one or two models and to give him the spirit of the peroration.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Corax made his type plan to meet the needs of citizens who had to plead land-claim suits; that is, in Sicily, when there was a dispute over the title of a piece of property, each citizen argued his own cause. Why do you think the arrangement Corax made was a good one for the purpose?

2. Why is it better to divide the speech into three parts—introduction, body, and conclusion—than to enumerate five or eight separate parts?

3. Did you ever hear a speaker who made a fairly good speech but did not succeed in driving it home? What man do you know who does drive home his ideas most thoroughly?

4. Why should the conclusion be in the mind from the start? Why prepare the introduction last?

5. Did you ever hear a long speech and find it impossible to remember the message of the speaker? Would a summary have helped any? Why?

6. Why do you think a formal summary is more necessary in a legal plea than in a eulogy? When is the service of a formal summary indispensable? When may it be omitted?

7. What advantage has the crisp summary over the formal summary? What disadvantage?

8. Were you ever repelled by a speaker who was highly emotional at the very beginning? Were you ever "carried away" by an emotional burst at the end? Why do you tolerate at the end what might be offensive at the beginning?

9. Why is it better to tell what you want the audience to do in an appeal at the end than to tell it in a statement in the beginning?

10. What is a good note of appeal to strike with most juries? Why do lawyers defending murder cases often demand a death sentence or acquittal, but not a compromise sentence for a period of years?

11. What is a good note of appeal to be used with gatherings of business men?

12. Do you think the poetical quotation at the end of Grady's "New South" strengthens or weakens the effect?

13. Were you ever stirred by a speaker but were left with the feeling that while you would like to do something, you did not know just what to do? Why should most appeals be very definite?

14. What is the effect on the speaker himself of uncertainty concerning the ending of a speech? What effect does rambling have on an audience?

15. Why is the summary an efficient means of stopping rambling?

LESSON 7

PHYSICAL ASPECTS OF DELIVERY

1. Introduction

Thus far we have spoken about the mental side of speech-making: The clear thinking out of ideas, their arrangement in the most effective order, their proper introduction, their application and appeal—all these are matters of mental exercise. But now we must turn for a while to the physical side of the delivery of a speech. A cornetist might have the most wonderful melodies in his mind, but if he had no instrument and if his breath were insufficient to make it produce sound, other people would never get the benefit of his musical genius. The body with its lungs, vocal cords, and tongue is the instrument of the public speaker. Without a good control of the body, there can be no adequate expression of ideas by means of voice and gesture. Therefore, we shall consider the most important of those physical things which influence the effectiveness of a speaker.

We do not intend to give minute directions about the way the finger should be pointed or the eyebrow raised. We are not concerned with the conscious control of details of gesture or grimace. But we do face this situation: Some men get out of breath when they speak; some become hoarse if they talk continuously for five or

ten minutes; some speak so poorly that they cannot be heard even in a small hall; some have their voices "break." All these are practical obstacles to efficiency. We must show the student how to overcome or avoid them.

But besides these very obvious weaknesses of most untrained speakers, there are the less generally recognized deficiencies of unpleasant tone, jerky delivery due to poor breathing, and individual mannerisms. With these, also, we must deal.

Fortunately, if the student will acquire a few simple habits of posture and breathing, most of the matters of voice range, quality, and ease will take care of themselves. These habits are to speaking what normal living is to health. If one lives properly, he need never attend to his health, for it will take care of itself, and he need never consult a physician. So, also, the speaker who habitually stands well and breathes properly will unconsciously produce pleasant, strong tones and make graceful gestures. Furthermore, easy posture and correct, deep breathing have a wonderful influence upon the mental calm and effectiveness of the speaker. We shall, then, devote this lesson to fundamental, physical considerations which have a far-reaching effect upon the mind and voice of the speaker.

2. Posture

By posture, we mean the way the speaker stands—how he rests upon his feet, how he holds his trunk, or torso, and the attitude of his head and arms. There is a good posture which makes for efficiency and there are

bad ones which interfere with delivery. The ideal posture should do two things: (1) It should be the most comfortable position of rest from which the speaker may make the most direct, easy, and graceful movements when there is a natural impulse for him to do so; and (2) it should be the best position to foster the kind of breathing which is most desirable for the public speaker.

(a) The Position of the Feet

The first and easiest thing to explain about posture is the disposition of the feet. They should be placed so as to support the body in easy balance, permitting the simplest change of position when the speaker moves about on the platform or shifts his weight in gesture. There are, of course, many different attitudes which a speaker may assume during an address. We shall describe now the *normal posture,* or standard position, from which the speaker departs in assuming the others and with which others are compared.

Look at the outline picture of Demosthenes and note the position of the feet. You will see that the right foot is somewhat in advance of the left, thus bringing the right hand, with which most men usually make the most gestures, nearest the audience. (The Greek orator has that arm free of drapery so that its movements will be unhampered.) Neither foot points directly at the audience, though the right foot comes nearer to doing so than the left. If a line were drawn through the right foot and back to the left foot, it would pass through the left heel. The right foot is advanced so that the heel is about as far forward as the toe of the left. The accom-

Figure 1
DEMOSTHENES
Statue in the Vatican Museum

panying diagram (Figure 2) shows the relative positions of the two feet and indicates that they are turned at about an angle of 45 degrees.

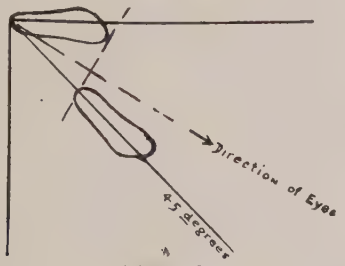


Figure 2

(b) The Weight of the Body

It is from this normal position, as a point of departure, that the speaker changes during the progress of his speech. The feet having been so placed, the next problem is the determination of the disposition of the weight of the body. Look at the picture of Demosthenes. It shows a man in the normal position *at rest.* You can imagine him just facing the Athenian audience waiting quietly until their applause of greeting subsides. His weight is almost entirely on the left foot and the right knee is somewhat bent. But when he straightens up to speak, the bend at the right knee will disappear; the shoulders will be thrown back and the weight, though still more on the left foot than on the right, will be almost equally borne by both. This is the normal position *in action.*

With the feet in the normal position, the weight may be shifted so as to be almost wholly on the left foot, now equally on both, and again all on the right. While waiting, or in a retiring attitude, there is a normal tendency to rest easily on the back, or left, foot. In straightfor-

ward, natural discourse, the weight is borne equally by both feet. With increased energy, the weight shifts more forward, and in very aggressive speech the weight is almost entirely on the forward foot. In great animation the speaker may even lean forward with the heel of the left foot well off the floor. Yet the *normal position for normal delivery* calls for both feet placed firmly on the floor; their positions in relation to each other should be as indicated in the diagram and the weight should be carried almost equally. The legs are straight and the body held upright.

(c) Practice

Assume the normal position *at rest* and as you say these words, straighten up *in action* as described in the paragraph above: "Mr. President, I am pleased to address the House on the question of the freedom of the Filipinos." At this point, the weight is carried equally by both feet. As you continue, shift a little more weight to the right foot, saying, "Where human liberty is to be gained, there will I always take my stand."

Note that at rest, the body bends in somewhat at the waist and the left hip sinks. In action, the body is erect. In earnest address, it is more vigorously erect. Continue your exercise by improvising a number of quiet openings which gradually change to more spirited expression. In each case, start from (1) the somewhat subdued position of rest to (2) the easy balance of normal action, and (3) the more tense posture of animated delivery.

The student should continue his exercises with the view to securing easy balance in all positions and during the shifting of weight. Throughout the actual de-

livery of a real speech, one does not attend to these things; he either does them well or poorly, but he does not consciously direct his body. The exercises we suggest are to train the body so that it will take care of itself when the mind is engaged in the business of sending thoughts to the audience. Indeed, all mechanical exercises in connection with speech are to be forgotten during the delivery of the speech itself. It is hoped, however, that their effects will be evident in excellent performance.

(d) The Posture of the Trunk

We shall now consider the way the body from the waist up should be held. Again we take a *normal,* or standard, posture as the point of departure. We want a posture which will be manly and pleasing and which will facilitate good breathing. It is a well-known fact that clerks who sit hunched over a desk do not fill their lungs properly with air. Their posture prevents them from doing so. In order to get a full breath, the shoulders must be thrown back and the chest held high. Then, at the same time, there must be freedom at the waist so that a *deep* inhalation may be possible.

It will be clear, before we end this lesson, that if the student can get the habit of standing with the shoulders held properly, the back hollow, stomach in, and chest up, he will be able to breathe in the proper, public-speaking style. No doubt you have seen in drug stores the braces which are advertised to "make you breathe correctly." This indeed they do, for they draw the shoulders back and force the body into the position just described. The exercises we shall give will also force you to breathe properly, because they will strengthen

the muscles which must work to enable you to hold the correct posture. It is better to strengthen the muscles than to wear a band or brace.

(e) Exercise

(a) Stand in a military position and bring the two fists together on the chest at the level of the shoulders. (Fig. 3.) The thumbs and fingers face the floor. The backs of the hands, the elbows, and the shoulders are all in a straight line.

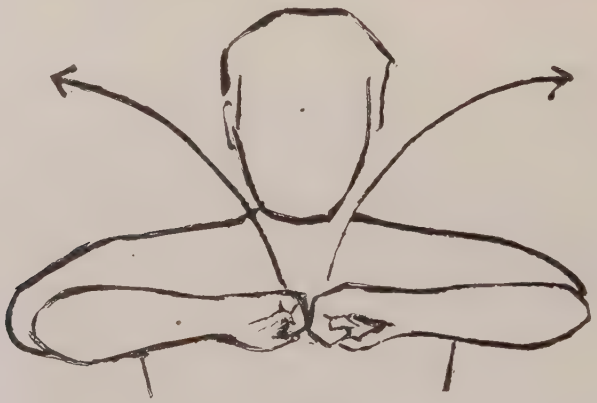


Figure 3

(b) Keeping the elbows steadily in position and using them for a center, describe a quarter-circle with the fists. The two thumbs face each other during the movement. Do it with strong tension and resistance all the time, so that the muscles feel the strain.

(c) When the fists have reached the top of the curve, slowly twist them so that the thumbs turn away from the face and the backs of the two hands are opposite each other. Then continue the movement of the fists, describing the rest of a full half-circle. The two arms

are now fully extended at shoulder level with the thumbs down toward the floor. The strain is continued throughout.

(d) Now gradually bring the two fists forward, at shoulder level, until they meet once more at the original position on the chest (Fig. 4). All this time bear down

Figure 4

strongly under the shoulder so that the greatest tension is felt under the shoulder blades.

Maintain this position for a moment and notice that the chest has been raised by the strong action of the muscles of the back and shoulder. This is the West Point "high-chest."

(e) Now drop the hands lightly to the sides, but maintain the chest posture by an effort under the shoulders and in the back.

It will be noticed that the back is arched inwardly, or is hollow, and the chest is high. This is ideal for a big lung capacity. Consequently, it is excellent for both health and public speaking.

Repeat this exercise in your room; do it often just before starting for a walk. Get the habit of holding

the chest up. While walking, remember to maintain the West Point chest. Even while sitting at the desk, maintain it. When you bend forward, let it be from the hip, *not from the waist.* The line from the base of the backbone to the neck should be kept a hollow curve; never let the shoulders droop forward, the back bow out, and the chest cave in. If these directions are followed, you will cultivate the ideal posture of the upper body.

(f) Flexibility

While it is true that the chest must be held up, still the student must not allow this to influence him to become generally stiff and restrained in his movements. Do not draw the chin in stiffly or keep the arms in a muscular cramp. After taking the exercise just described and while still holding the chest well up, allow the head to roll limply from side to side. Then allow it to circle around, with the jaw relaxed and the chin dropped. Do this until you get the ability to hold the chest well and at the same time move the head and jaw with the utmost freedom. There must be no stiffness in the speaker's jaw or throat.

Now do the same with the hands and arms. Keeping the chest up, loosely swing the arms back and forth. Then fling the hand out as in a greeting, saying, "I welcome you to our country place." Then wave the hand to the side as though saying, "All these lands are open to you." In short, see to it that while the chest is kept high by the muscles under the shoulders and in the back, the rest of the body is flexible and unrestrained. After a while, the proper muscles which control the

chest posture will do their work without direction from the mind. That is the goal toward which constant exercise and practice will lead.

3. Breathing

It would not have been safe to give the student breathing exercises before he had mastered the correct posture of the chest, for breathing under incorrect posture conditions only fixes bad habits. It is unfortunate to give, as many works on elocution do, numerous exercises on the intake and outlet of air without first teaching posture. This we avoid; we urge the student to get posture as a necessary preliminary to correct breath control.

Breathing to sustain life differs somewhat from breathing to supply the motor power for speaking. In the former case we are mostly interested in a deep inhalation to fill the lungs with oxygen and a quick expiration to get rid of the devitalized air. But, in speaking, we wish to regulate the expiration so as to use the air slowly as it passes out, in much the same way as steam is used to make an engine work. Consequently, we shall study with care, not only the best way to get the greatest amount of air into the lungs, but also the way to regulate its emission so that it will most efficiently work to produce the sounds in speech.

(a) Inhalation

The lungs rest in the chest and are surrounded by the ribs in all directions save the bottom. Here they rest upon an extensive surface of muscle and tendon called the *diaphragm*. This flexible wall of muscle is like a

bowl turned upside down; and it separates the chest from the abdomen (Fig. 5). The size of the chest can be in-

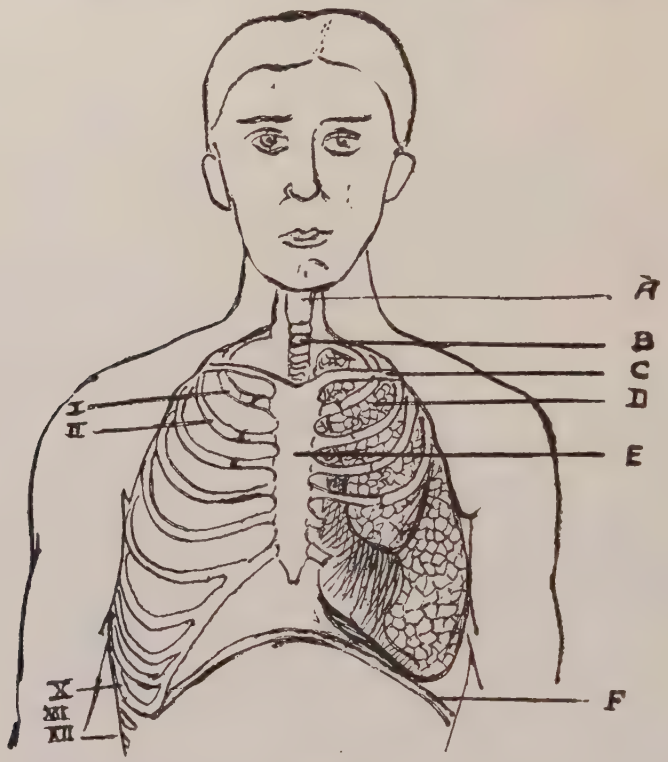


Figure 5

I—First rib.
II—Second rib, etc.
A—Voice box or larynx.
B—Wind pipe or trachea.
C—Collar-bone.
D—Lungs.
E—Breast-bone.
F—Diaphragm.

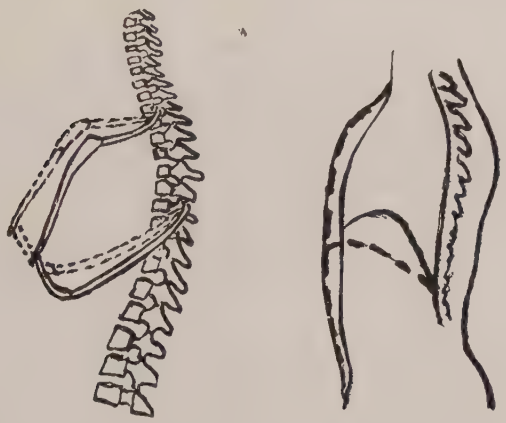
creased in two ways: (1) By raising the ribs so as to increase the upper girth, and (2) by flattening the diaphragm so as to increase the depth (Fig. 6).

The exercises for posture suggested in the first part of this lesson are designed to raise the ribs and keep them raised. This gives a steady magnitude in the girth

of the upper chest. Figure 6 indicates how the raising of the ribs accomplishes the desired object. It is important to note the following points:

1. The bony framework of the chest should be steadily held up by the muscles behind the shoulders. It should not be raised by the inflation of the lungs. It should hardly move at all during speaking.

2. The great movement during speaking should be



(a) (b)

Figure 6

(a) Ribs and Spinal Column, showing 1st and 7th ribs in position of relaxation and in "high chest" position when drawn up by muscles of the back and shoulder.

(b) Scheme showing the chest walls and diaphragm with air expelled and (dash outline) with a full breath; diaphragmatic, high chest combination.

just below the point at which the ribs meet the breastbone and on a level with the little, floating ribs. *The movement is caused by the rise and fall of the diaphragm.*

This second observation brings us to a discussion of the diaphragm. To appreciate its action for the first

time, it is best to lie flat upon your back when you are undressed and ready to retire for the night. While thus reclining, the ribs, not being weighted down by the arms and their own bulk, easily assume the correct position of maximum girth. While lying on your back, place the hand just below the breast-bone and take a good, deep breath. Notice how that part of the body rises and falls with the breathing. The reason for this is that the diaphragm flattens so that its edges push out the lower ribs on the sides and the upper abdomen in the front. Feel the lower ribs on both sides while taking the breath.

The great fault with most men is that they take too shallow a breath and do not work the diaphragm enough. Furthermore, they raise the shoulders and upper chest when taking a breath and let the chest fall flat when they exhale.

Now stand upright with the hand on the center of the upper abdomen; concentrate the attention on that part of the body; hold the chest high and take a deep breath. Do this many times until you are able (1) to maintain a motionless high chest, and (2) to *breathe by the action of the diaphragm.* During actual speaking, one does not attend to his movements. Furthermore, there will be some slight activity of the upper chest. But try to keep a steady upper chest during exercises consciously done.

(b) Exhalation

You will have noticed that the intake of breath with *central breathing* as described above gives the sensation of increased effort in the region of the diaphragm. The deeper the breath, the stronger the sensation of tighten-

ing. During exhalation, there should be a gradual relaxation of that effort. To appreciate what is wanted, take a slow, deep breath, feeling the effect grow stronger and stronger. Then retain the air in the lungs by maintaining the effort at the diaphragm. (*Do not hold in the air by constricting the throat.* If there is any sensation in the throat, your method is wrong.) Now sound *s-s-s-s-s* continuously and slowly by having the air pour out smoothly. It is released from the lungs by a slow and steady release of the muscular tension of the diaphragm. *There must be central control of emission and not throat control.* It will be noticed at first that the air and the sound of *s* will come out in spurts. This is because your control is not good. But constant practice will give you such control that you can let the air out at a *slow and steady* rate. It will also probably be noticed that after a certain amount of the air is out there is a tendency for all the rest to burst forth with a rush. That is because the control becomes more difficult as the diaphragm relaxes.

(c) Breathing Exercises to Increase Capacity

1. Stand in the *normal posture,* but with the palms of the two hands resting lightly on the upper chest. Breathe through the nostrils. Slowly inhale with the diaphragmatic effort and gently pat the chest with the hands. This tends to force the air into partially unexpanded air cells.

2. Repeat exercise 1 and have someone else gently tap you all over the back. Do not hit hard, but rapidly and gently.

3. Stand in the military position with the chest well up and the hands at the sides. Then as you slowly inhale, raise the arms, fluttering the hands until the two backs meet over the head. As you slowly exhale, let the hands return to the original position at the side.

These three exercises are excellent for one who has been standing in a poor posture and breathing incorrectly with the result that a great many of the little air cells of the lungs have remained undeveloped. The following exercises should be used after those given above have been used for a few weeks.

4. Standing with the hands on the waist so that the fingers lie along the abdomen and the thumbs are in the hollow of the back, take a comfortable, full breath, according to the method just described. Then, by an effort of the diaphragm, draw in a little more and a little more air until the absolute limit is reached. Expel quickly through the nose. With this effort there must be no "sipping" or "packing" in the throat. There must indeed be no effort whatsoever at the throat; all the strain should be on the diaphragm as it is forced flatter and flatter and held so.

(d) Breathing Exercises for Control of Emission

5. Take a full, though comfortable, breath as described. Then slowly and steadily count aloud, one, two, three, four, etc., so that all the sounds are firm and of equal force and clearness. They come at regular intervals. As you proceed, there is a gradual relaxation of the diaphragm, the steadiness and evenness of which determine the character of the sounds. Do not attempt

long-distance records at first. Stop as soon as the sounds lack firmness and precision.

6. Read aloud anything you may select; try to take as few breaths as possible, while maintaining a strong and pleasing tone. Regulate as noted in Exercise 5.

(e) Combination Breathing Exercise

7. Assume the standard posture of the trunk; breathe through the nostrils; (a) inhale slowly with diaphragmatic effort as you silently count off three seconds; (b) hold the breath by central *(and not throat)* effort for three seconds; (c) exhale slowly for three seconds; (d) rest for three seconds. Repeat this twelve-second cycle for about ten minutes. If difficulty is experienced in keeping the three-second rest, leave it out at first. Then introduce a rest of one second, then two, then the full three seconds. The idea is to have regular, rhythmic breathing. While taking this exercise, move the head about freely; also move the arms, for the whole body should be perfectly flexible and at ease, and in no wise hampered by the breathing.

An excellent application of this exercise may be made during walking. Make each portion of the cycle four beats instead of three, for each step is likely to be quicker than a second interval. While walking, with the steps as the measure, do the cycle. Keep the arms swinging freely and let the head move as when looking about to observe surroundings. If you swing the Indian clubs or use dumb-bells, the breathing exercise can be performed during the regular and rhythmic moves of your gymnastics. But above all, use your walking time

to improve your breathing; this is the best way to get the necessary, constant practice.

(f) Conditions for Breathing Exercises

You may make as many combinations of the exercises given above as you please; you may also add different tricks of rapid or slow intake, explosive expulsion, sighing, sobbing, and yawning. But observe the following conditions when taking the exercises:

1. Never exercise just before or just after a meal; disturbances of the digestive process may result.

2. Have the windows open or be out of doors. You ought to use only clean, fresh air.

3. Do not raise the shoulders, but maintain the steady, high chest.

4. Have perfect freedom at the waist and at the small ribs; do not have clothes tight in this region.

5. All the breathing effort should be at the diaphragm not at the throat.

4. Concluding Remarks

Because these exercises are to be practiced carefully and every movement is to be regulated by the mind, it must not be thought that the speaker, while delivering his address, stands and breathes by rule. On the contrary, all his physical acts should take care of themselves while he centers his attention upon the audience and his message.

The most effective state a speaker can be in is one of earnestness, where he is driving straight onward toward his object without giving thought to the physical means

he is using. But, nevertheless, those mechanical parts are the agencies through which he reaches the audience, and they must be cultivated so that during the act of expression they will worthily represent the mind. Nature has beneficently provided that good habits of breathing and posture, once secured through training, will take care of themselves while the mind is engaged with ideas. Consequently, your effort in exercise will not be lost even though, during speech, you forget *how* you breathe or stand.

You should not despise good form and depend solely upon ideas, for they cannot fully display themselves if the form is poor. A novice will do well to see carefully that his posture is good, at least at the beginning of a speech. After he is once started, let the form take care of itself. This it will do if the exercises have left their traces in habitual movements.

In most cases, a good start will insure continued excellence. On the other hand, a poor start is likely to establish an undesirable situation very difficult to overcome. If you begin by slouching or with the hands in the trousers pockets, you will find it difficult to change to a less offensive attitude. Do not play with a spoon, a glass, or a salt cellar on the table, or a book, or even a watch charm or a button on the coat. Assume the normal posture with the hands hanging easily and naturally at the sides. As the speech proceeds, there will be changes, but a good beginning helps toward making the later movements simple, unembarrassed, direct, and effective.

Often one is a little nervous just before beginning to speak. It will usually be noticed that one of the symptoms of this nervousness is high, shallow breathing and

consequent unpleasantness in the throat. The remedy is a few slow, deep, steady breaths of the diaphragmatic type. Indeed, a speaker may always do well to take a few steady, deep breaths, not only as a means of having sufficient air to begin with, but also as a calmer.

Even during the address, the speaker may notice that he is becoming nervous, that his breath is shallow and his rate too fast. The corrective is to pause, breathe low, and then proceed more deliberately, even attending consciously for a time to the deep, diaphragmatic breathing. Certainly this course must be pursued if the speaker feels his voice weakening or about to "crack."

This matter of breathing and posture is most important. It is at the very foundation of physical efficiency. Actors have ruined plays by bad breathing; ministers have driven people from their churches by bad breathing; political campaigns have been lost by the bad breathing of candidates; and thousands of voices have been ruined by the same pernicious evil. We urge most emphatically, therefore, that the student make his body fit to carry out the orders of his mind. Only through a harmonious development of the mind and body can the highest efficiency be attained.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—You have read the lesson. Now read it more slowly, performing all the exercises once, according to direction. Then read it a third time so as to get a coherent grasp of the whole lesson.

Second Day.—Exercise with the position of the feet. Although this day is especially devoted to the position of the feet, keep the correct trunk posture. Take the speech on page 20, Lesson 2. Assume the normal posture of the feet and read with animation. Note that the weight tends to swing forward on the words, "The supreme need of the hour is * * * ." Read this whole speech, holding the book in the left hand and gesticulating as freely as you please with the right. Do this before the mirror. Notice the constant shifting of the weight. Do the same thing with the Garfield speech, on pages 33-37, Lesson 3.

Third Day.—Do the exercise for trunk posture (page 112). Add the following: Stand in an open doorway with the hands shoulder-high against the two sides, keep both feet together; now fall forward, bending at the ankles, until the shoulders are further forward than the hands; then, by pushing with the hands, come back to the original position. Take any other exercises designed to draw the shoulders back and consequently to raise the chest.

Standing in the normal, or standard, position, and with the back well arched, develop orally an outline or two, such as those suggested on page 12, Lesson 1. Prepare and organize your thoughts carefully before trying to amplify them orally. Never undertake to speak unless you have your matter well prepared.

Fourth Day.—Do all seven of the breathing exercises carefully. Try speaking aloud, first with shallow breathing and then with the approved kind. Note the difference in the sound of the voice. Note also the difference in sensation.

Carefully regulating your breathing, recite a passage you have memorized—the Webster or the Clay peroration, page 93 and page 99, respectively, of Lesson 6. *Read all* the concluding passages of Lesson 6, holding the book in the left hand and gesticulating freely as you will with the right. Carefully regulate the breathing.

Fifth Day.—Plan an entire speech with introduction, body, and conclusion. The following topics are offered as suggestions: (1) The rise of Japan.

(2) Private Ownership of Land.
(3) The Practical Results of Social Legislation.
(4) Base Ball, the National Sport.
(5) The Right to Inherit Wealth.

Do not make more than three main points in the body of the speech. While delivering the speech orally, observe your breathing. This is for practice and instruction. When addressing a real audience, pay no attention to your breathing unless you get into trouble, then use correct breathing as a remedy.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Why should a speaker exercise so as to improve his posture and breathing?

2. If a man has good ideas and is in earnest, does it make any difference in his effectiveness as a speaker if he stands awkwardly and breathes poorly?

3. Have you ever observed a speaker whose voice was weak and unpleasant to listen to? How did it affect you in listening to his ideas?

4. The next time you hear such a speaker, watch him closely and see if there is anything the matter with his trunk posture or his breathing. Do his shoulders rise and fall during his speaking? Is he hunched over?

5. Did you ever observe the curve or line of the back of an opera singer? Do singers who make full, carrying tones slouch, or do they stand erect with chest high? Have you noted the place of greatest movement when they breathe? Observe the men rather than the women, for the dress of the latter interferes with their movements during breathing. How does a speaker compare with a singer in the matter of producing sounds?

6. When you take your breathing exercise, do you become dizzy? If you do, rest a moment or even slap the cheeks lightly and the dizziness will cease. As you progress, this symptom will disappear.

7. Does the deep breathing make you a bit tired? It will if you have been breathing incorrectly hitherto. Practice will strengthen the muscles involved and they will work without weariness.

8. What are the two ways of increasing capacity mentioned in the lessons?

9. Why would it be bad to take breathing lessons to increase capacity and control if the posture were poor?

10. Someone said of a great speaker, "He owes his success to his diaphragm." What does that mean? Could it be true? Why?

11. Do you stand correctly? Practice the exercise given for the second day and the exercise given on page 110, over and over again. Do they help?

12. Which breathing exercises do you find most helpful?

13. What is the normal position?

14. Who was Demosthenes? What are some of his famous orations?

15. What is the value of a "good start"? How can you overcome nervousness?

LESSON 8

SUBJECTIVE ASPECTS OF DELIVERY

While the mechanical requirements of correct posture and breathing must be met, there are also certain subjective attributes which are essential to effective delivery. To insure success with audiences, attractive personal qualities must exist in the speaker. These qualities re-enforce the message itself, they add to its weight, or they make its acceptance more agreeable. Because of deficiency in these subjective attributes, many a keen thinker is listened to stolidly, if not defiantly, and his fairest conclusions only grudgingly granted. Yet, on the other hand, there are speakers with whom audiences are glad to agree so long as their ideas have the barest plausibility. Evidently something in the speaker either helps or hinders the most favorable acceptance of his words by the audience. It is the purpose of this lesson to outline the inner or subjective traits which make for efficiency and suggest methods of cultivating them in the speaker.

1. Personality

The broadest term we can use to designate the subjective elements of charm, power, and attractiveness of a speaker is *personality*. It sums up those general, permanent attributes which show through all his transitory words and deeds. If that underlying, permanent self

appeals to us, we say that the man has a good personality. Naturally all do not have the same taste in this matter and a man may seem pleasant to one person and be colorless or even repulsive to another. Indeed, as widely as individuals differ, just so wide is the divergence in response to personality. Yet there are certain attributes which are quite universally looked upon as positive elements in a good personality. Let us enumerate some of these features which are especially sought for in a speaker.

(a) Magnetism

The term *magnetism* is often used instead of good personality. It is peculiarly applicable to successful speakers and directs attention not so much to what is the source of the man's power as to the effect it has upon others. By magnetism we mean a composite of personal attributes which draws people to the speaker and tends to incline them to sympathize with or rally around him. An old gentleman once recounted to the writer the following incident in the life of Henry Ward Beecher.

The gentleman was from the British West Indies and was visiting New York, just before the Civil War. All his sympathies were with the South on the slavery question and he could not understand why people like Beecher should agitate for abolition. Yet, out of curiosity, he went one Sunday to the Broadway Tabernacle to hear Beecher speak on slavery. In those days, such special lectures were advertised by hand stickers or posters slapped up against telegraph poles and walls. On this occasion the announcement said, "Henry Ward Beecher will speak on Slavery, at the Broadway Taber-

nacle, '' etc., etc. There was in New York at that time a volunteer fire company made up of ruffians who would now be called election repeaters and strong-arm men. It was led by a great bully and corrupt politician—let us call him John Doe. The posters had not been up long before there appeared, under the announcement that Beecher would speak, the words, "Like Hell he will.—John Doe." Consequently, those who attended the lecture came expecting trouble and possibly bloodshed. The gentleman from the West Indies was in the front of the gallery. As he looked down, he saw there on the ground floor, filling all the seats back from the stage one-third into the house, a great number of the red-shirted, volunteer firemen-ruffians. The leader stood in front cursing and threatening in violent language what he would do to Beecher. At the appointed time, Beecher suddenly ascended the steps of the platform and began to speak. There was a pause in the uproar and then dead silence. Even John Doe and his followers were hushed. In that moment Beecher became master. The stranger in the gallery afterward said, "If that red-shirted devil had dared to stir a finger to harm Henry Ward Beecher, I'd have jumped down on his neck and killed him." Others must have felt the same way; even the would-be rioters were subdued by the spiritual power of the speaker. This was a victory of character, personality, and magnetism, quite independent of *what* Beecher said.

Possibly we do not often get such a dramatic proof of the power of magnetism, but we have all experienced the force which some men display in manner, attitude, and presence—external signs of something permanent and admirable within. Others, less fortunate, have to con-

tend not only with the audience but also against their own unfortunate selves. Before enumerating some of the foremost elements of a good personality or magnetism, we may note two things: First, magnetism is purely subjective—it resides in the speaker irrespective of what he is saying at a given time; second, it seems to have a twofold source—mental and physical. We shall list mental traits first.

1. *Friendliness* is the first attribute of a magnetic speaker. His attitude toward those he addresses is one of trustfulness. He approaches with a confiding air; he treats them as friends. The opposites of this are coldness, arrogance, superiority, and distrust. It is well known that every speech occasion is made by the audience as well as the speaker. He contributes to the situation, but so do they. What they add depends greatly upon the friendliness he displays. If they feel his cordiality, they will respond and the very atmosphere will vibrate with stimulating good feeling between the two.

The young speaker must not get the notion that he can easily pretend to be friendly, that he can smile and assume an agreeable air when delivering a particular speech. All this may help, but the real spirit of universal friendliness must be a permanent part of his character. If such is not the case, isolated pretenses of friendliness are apt to be patronizing performances which repel by their conscious condescension. Now the question arises, how can one develop this trait if it is wanting or weak?

At all times, the speaker must be friendly in thought and act. His daily intercourse with all people must be frank, cordial, and interested. He must converse with

the deck hand on the ferry boat, the conductor on the car, and all classes of men. He must speak to them about their affairs, their interests, and their views. In a simple and straightforward way, he must mingle with all and enjoy the contact.

Examine yourself well and see if there is any shrinking from your fellows, any awkwardness, any aloofness. If it exists, set about to eradicate it; cultivate acquaintances, and make many friends. At least try to be friendly; let your attitude be one of welcome and good will.

2. *Sympathy* is not identical with friendliness, though it may be a consequent. We know many good-natured, friendly people who never have any insight into our feelings and who never understand us. They mean well, but they have no penetration or understanding. The word *sympathy* means to *feel with* another. A sympathetic person is able to sense a situation, to enter into the feelings of others, to appreciate their attitudes. One reason why a great many well-meaning men can never become successful speakers is that they are unable to get the other fellow's point of view or to apprehend his joys and pains. Edward Rowland Sill expressed it very well in his *Fool's Prayer* when he said:

> These clumsy feet, still in the mire,
> Go crushing blossoms without end;
> These hard, well-meaning hands we thrust
> Among the heart-strings of a friend.
>
> The ill-timed truth we might have kept—
> Who knows how sharp it pierced and stung?
> The word we had not sense to say—
> Who knows how grandly it had rung?

The speaker must know, through sympathy, just where the heart is sore and just what is the word to cheer. One false step here may estrange individuals and whole audiences to such an extent that nothing can possibly be said to win their trust and support.

In political and social (economic) speeches, the matter of sympathy with the hearers is very important. No headway can be made when the apparently strange point of view of the other fellow is not seen and understood. Those who are well fixed with the world's goods, speaking from pulpit and political platform, often fail utterly to understand the dissatisfaction and bitterness of the poor; nor can they sympathize with the hot, blind revolt against economic oppression and social inequality. They are incapable of knowing the hearts they seek to win. So, also, the rule works the other way. Often labor agitators and social reformers, who seek perfectly reasonable and laudable ends, fail when addressing a cultivated audience because they are unable to sympathize with the point of view which the "upper half" holds. It will not do to say, "Their view is wrong; I'll have none of it." If the object is frankly to antagonize and win through crushing force, very well; but few movements can win through sheer, crushing, brute force. Even though a speaker cannot approve the ideas, attitudes, and feelings of his audience, he must be able to put himself sympathetically in their place and work around to new ideals, with that place as the starting point. A good father understands the impulses of his wayward boy; it is that very thing which enables him to deal effectively with his son.

Sympathy comes only from wide experience and the "rubbing against" one's fellow-men. But even this is

not enough; the student must forget himself for a time and take an interest in the affairs of people apart from his own, narrow interests. The best practical way to get into this sympathetic relation with others is to do them services and show them kindnesses. It is not merely a piece of goody-goody advice to say to the oratorical aspirant, "Forget yourself and become absorbed in acts of kindness"; for it is only through that sort of intercourse that the heart of mankind becomes as an open book. It is a wonderfully interesting book which tells much to eyes sometimes blinded by tears, sometimes hardened by glimpses of depravity, but far, far more often lighted up by a thrilling insight into unexpected, fundamental nobility.

It is difficult to say where sympathy does the speaker the greater service—in the intelligent search for truth or in the skilful imparting of it after it is found. Through it, his understanding of all things is broadened and deepened; through it he makes it most acceptable to the audience which he understands and knows how to handle.

Again, let us give the warning that pretense will not do; neither can it be worked up for special occasions. Each address shows it as an individual exhibition of a broad and permanent part of the speaker's character. That character is built up day by day, hour by hour, while speaking in public, in private conversation, during personal observation and even in the silence of meditation.

To speak this way of sympathy as an essential part of a speaker's character does not imply that all speeches should be mild in tone and of a gentle, pleading kind. It does mean that the sympathetic speaker senses the

tone which will be most effective; he gets in touch with the prevailing condition of the audience-mind. If some thing must be vigorously denounced, by all means let the speaker be vehement in his righteous indignation. But let him not denounce what the audience is unprepared to hear treated in that manner. Sympathy will tell him where he must get them before opening the attack.

3. *Earnestness* is next to be considered. In a sense, it balances friendliness and sympathy, for while they tend to make a man considerate, this characteristic drives him right onward, sometimes even rough-shod, to his object. Earnestness may be called the impelling or motive force within the speaker which arises because of his interest in the audience, his theme, or some object he expects to accomplish. No man can be in earnest who does not believe what he says or who is indifferent to its effect upon his hearers. When the trait does exist, it is of considerable weight, for earnestness covers a multitude of the sins of bad delivery and poor arrangement.

The road to earnestness is honesty. Say only what you truly believe and say it for reasons which strongly commend themselves to your judgment. Never speak merely for the sake of saying something, but arise when you have a real object before you and when you are sure you have matter which is worthy of utterance and likely to accomplish that object.

In Lesson 3, we spoke of sincerity as one of the qualities of a speaker which, during the opening remarks, win the good will of the audience. Sincerity and earnestness are closely related and often go together. In fact, sustained earnestness—intensity of conviction and force

of expression—usually imply the existence of sincerity. But earnestness is the broader term; it connotes not only honest, straightforwardness but also steady, eager, persistent effort in the desired direction. Be earnest in your research, earnest in your attention to plan and organization, and above all, be earnest in your delivery. This last will be most natural if the others exist first. In short, keep your object before you from the very beginning and strive toward it with all your might.

4. *Conscience* is a potent influence on personality. We do not expect to treat it exhaustively here. But this much can be said: If a man is advocating a cause which is not approved by his conscience, his power with an audience is greatly reduced. Two classes of persons make out successful cases—those of great virtue and clear conscience and those immoral beings with no consciences at all. But fortunately for the world, there are very few of the latter. Most men, even wicked ones, have consciences which can be abused.

This matter of conscience is not only a thing directly connected with the object of a particular speech; it has a wider bearing. We need not argue to prove that a man is handicapped when he tries to present to an audience a case which he knows is false or "queer." But we do wish to state a less obvious truth, namely, that a man whose conscience is gnawing at him for any reason whatsoever is thereby less capable to treat effectively any subject, whether or not it is related to the thing bothering his conscience. For this inner embarrassment interferes with his frank relations with men. He has something to conceal, he is on the defensive, his air is evasive. Meditation on this subject makes us realize the deep significance of the statement concerning Sir Galahad

—that his strength was of a hundred men because his heart was pure. Let no man try to move others while his conscience is reminding him of his unfitness.

5. *Physical Well-Being* obviously augments magnetism. Since speaking, in one way, is a physical feat, a sound constitution is a necessary aid. The speaker's lungs must be well developed, his throat and vocal apparatus in good condition. We have already considered the matters of posture and breathing; later we shall give the general hygiene or health rules for a speaker.

But good health also has a psychological effect upon audience and speaker. Men are drawn to the speaker who is physically vigorous and in good tone. He need not be exceedingly large (though that sometimes helps) but the appearance of fitness attracts others.

The greatest influence that good health has is upon the mind of the speaker himself. It makes him think clearly and act with sureness and confidence. When the physical tone is low, one becomes timid, querulous, uncertain of himself. Physical well-being is the foundation of mental balance.

6. *Other Less General Contributions to Personality Are to be Desired.* While all men can cultivate to a high degree, friendliness, sympathy, earnestness, conscience, and physical fitness, by much the same methods, there are other magnetic traits which are more individual or particular. Among these are wit, humor, resourcefulness, breadth of information, and individual charms and specialties. Here we can give no definite directions for their cultivation though we fully recognize the power of individuality. Later we shall meet this topic again. But even at this point of development, the student may profit by one hint: Whatever is lacking in individual magnet-

ism may be fostered and whatever exists to a small extent, will be augmented by much practice in actual speech-making. To enlarge your individual powers, practice.

2. Confidence

Whatever the general personality or magnetism of a speaker may be, he must have confidence during the actual delivery of a particular address. By confidence we do not mean self-control, for one who is carried away by his passions and loses his temper may be a man with a great deal of confidence though of very little self-control. We do mean by confidence a trait which enables us to be natural—to be ourselves. One has confidence when he has no fear or hesitancy when facing an audience and delivering a speech. He may do poorly, but if he is confident, his shortcomings are due to his limitations as a thinker, a speaker, and a man, and not to a temporary apprehension or fear. *Confidence,* then, *is a steadying trust in self,* ease of mind, freedom from fear, and an assurance that all will be well.

The opposites of confidence are trepidation, fear, panic, and nervousness. Let us suppose that a great banker knows more about currency and banking problems than any other man in the country. He is the master mind in the field of finance. But all his life he has been confined to his business and has never addressed large audiences. Suddenly he is called upon to outline his plan for banking reform before the legislature. Of what use is his great stock of knowledge to him at this juncture, if the unusual situation of making a speech to senators and congressmen throws him into

a panic? A better showing might be made and more good accomplished by a professional speaker who had crammed enough information to meet the immediate needs of the occasion. Confidence, an ease which enables us to use our powers to the full, is fundamental to efficient speaking.

(a) Confidence—A Thing to Be Preserved, not to Be Acquired

Confidence is not so much a positive virtue as the absence of weakness. Confidence is normal and lack of it is abnormal. As a rule, men going about their regular business in life do so with confidence; it is the unusual or exceptional thing which suddenly robs them of it. How, then, shall we preserve our usual equanimity, even under the stress of public address? Our problem is not to create a new characteristic, but to prevent our losing a good trait when making a speech. Let us therefore see what are the things which pull our ease and complacency from under us so that we fail, through embarrassment.

The undertaking of something which is strange or new, especially in the presence of others, tends to destroy confidence. The uncertainty or newness of the activity is the basic reason for loss of confidence, and the presence of others is an additional aggravating or embarrassing circumstance. School teachers who conduct their classes with the calm of a postmistress licking a postage stamp, report that they trembled with timidity the first time they faced a room full of pupils. But repeating the performance made it commonplace and usual. The first safeguard against loss of con-

fidence is much speaking in public. Begin modestly and join in all the discussions of any club, order, or society to which you may belong. Gradually lengthen your contributions to discussion or debate, until the thing becomes ordinary or usual. This matter of newness or strangeness is the stumbling-block of inexperienced speakers.

(b) Preparation and Confidence

The second destroyer of confidence is the knowledge on the part of the speaker that he is poorly prepared. This is the Waterloo of the experienced speaker. Often one who has had much practice as a speaker and who has been successful attempts to speak impromptu on subjects not properly mastered. Sometimes he makes a strong beginning, but as he realizes that his material is poor in quality and unorganized in arrangement, he begins to flounder and his confidence leaves him. With this, his panic increases and, unless he wisely cuts the address short, he gets deeper and deeper into trouble, making a most unfavorable exhibition of himself. It naturally follows therefore that one should have ample material well mastered not only as to content but also as to arrangement. The ideas must be so thoroughly mastered that the speaker will never be seized with the apprehension that possibly he might be at a loss for something to say. The greatest fear of the good speaker is that he will be on his feet, before the audience, with nothing to say. Yet it is the difficulty most easily provided against. Follow the simple rule "Never attempt to speak impromptu at any length." If the speech be written out and read, the preparation should be so thor-

ough that the speaker has no fear that he will stumble in the reading. If it be written and committed to memory, the memorizing should be perfect. If it be prepared in thought but extemporaneous in form (as most of the best speeches are), it should be thoroughly prepared. It is to this last kind of preparation that we pay most attention, for this is the style of address most useful to the average man of affairs.

(c) Rules for the Preservation of Confidence

From the two principles of confidence through familiarity and confidence through preparation we get the following practical rules:

1. Set yourself a definite task for each speech.
2. Have the task simple enough so that it is not beyond a speaker at your stage of development.
3. Have it thoroughly planned and mastered.
4. Do not be tempted to go beyond the plan.
5. Sit down when through.
6. Do ALL OF THESE VERY OFTEN.

(d) Auto-Suggestion and Confidence

It has been said by some who ought to know about confidence (for they are in a sense, confidence men) that it should be developed by a process of self-suggestion—a sort of auto-hypnotism. Their practical direction is that the speaker say to himself each day, words to this effect: "I am a powerful thinker; my ideas are profound and I grow greater every day. I see myself swaying audiences; I believe and know I am a convincing speaker; the others believe it, too."

The principle is true, but the suggestions are not the best. To a certain extent we grow into what we suggest to ourselves we ought to be. It is also true that a good opinion of one's self sometimes fosters a like opinion in others. Usually, when it is empty conceit it has an opposite effect. Therefore it is foolish to persuade yourself that you are profound and eloquent when you are not. Suppose a little peanut-head of an individual were to succeed in convincing himself that he is a master mind. Having no real attainments, he becomes an insufferable pest because of his empty cockiness.

It is true, that if we face audiences with fear and uncertainty, we are defeated before the battle begins. It is also true that one who constantly depreciates himself will lose in impressiveness. But on the other hand, our suggestions should be based on real merit and be calculated to build up constantly not only confidence but a just ground for it. Woe unto him of inflated confidence when he gets before an audience and discovers that *he has nothing to deliver.* Consequently we recommend that one do not suggest to himself that, in general, he is a person of much weight; but rather that he suggest, before each specific task, that he is well prepared and thoroughly fit to carry it out successfully.

The statements to be reiterated may be:

1. I have thoroughly prepared this matter.
2. I possess fully tested evidence that my ideas are sound.
3. They are worth standing up for.
4. I will deliver them as prepared and then sit down.
5. Thus, certain of my thoroughly prepared and carefully arranged matter, I cannot fail; the audience will agree with me.

If this be done each time any task is undertaken, general confidence, resting on a sure foundation, will be steadily built up.

3. Self-Control

A lack of self-control is the besetting sin of very vigorous and enthusiastic speakers. These men often work themselves up to a state of such excitement that they *(a)* exaggerate, *(b)* say things they had not planned or wanted to say, *(c)* forget to say what they wanted to say, and *(d)* display feelings which they should have restrained. Any newspaper reporter will tell you how general is the fault of poor self-control. Public men, because of it, make speeches for which they are sorry and sometimes, we regret to state, they brand a true report of such an address as a lie. Newspapers are blamed for "misstatements" which in reality are the true records of utterances made without self-control.

The most general precaution to insure self-control is careful planning. The tendency is to adhere to a well-made plan, while lack of preparation encourages the pursuit of any chance fancy. Yet one may have the opportunity to modify a plan successfully because of some circumstance which emerges during the delivery of the speech. If, in embracing such an opportunity, or if the speaker realizes that, for any other cause, he is not having himself well in hand, then a remedy must be found.

The best retreat when self-control is beginning to slip away, is to pause, go slowly, and cast about for a means of returning to the safe plan or of terminating the speech

gracefully. Imitate the tortoise. When in trouble, he stops, draws into his shell, and then goes ahead slowly.

4. Tact

Read once more the little extract about tact on page 10 of Lesson 1. It says that tact is not a sixth sense, but the life of all five. A tactful person sees little things hidden from others, he hears unspoken opinions, he *senses* a situation. Volumes could be written on this subject. We have time for but three brief remarks.

(a) Tact comes from much contact with other people. This intercourse must be wide and intimate so that their multitudinous peculiarities are impressed—sometimes even without the student's being aware of it. Tact is developed through mistakes. If one is pricked by another's resentment, the lesson teaches him to avoid that line of communication. The tact of a speaker is but a complex combination attained after much intercourse with individuals and many appearances before audiences.

(b) In speaking, tact is usually more a matter of knowing what *not* to say than what *to* say. People offend, generally, when they grow expansive and over-amplify. Sometimes a speaker will try to cram down the throats of his audience what his judgment tells him they will not tolerate. This is a great mistake. It is far better to leave a thought unsaid than to say it when it is sure to have a bad effect. Of course one cannot be instructed in the details of tact, but a speaker will be working in the right direction if he inclines to the side of brevity rather than verbosity.

(c) Tact is a general development which can be attained through the cultivation of all the virtues men-

tioned in this lesson and through constant contact with all sorts of people in all sorts of gatherings.

5. Conclusion

Character, personality, tact—in fact all virtues which make for social (and that means oratorical) success are the general results of many particular victories. No one can have a pleasant disposition who has not thought many pleasant thoughts and done many kind acts. Masterful confidence is the result of a multitude of small tasks successfully planned and carried out. General earnestness grows out of interest in a number of worthy objects. Therefore we suggest that each evening the speaker set aside a "time for reflection" when he can quietly review the details of the day's affairs. At such a time he may take stock of himself, asking:

Reflection Hour

1. Did I make a new friend today?
2. Did I let pass an opportunity to make a friend?
   (a) If so, why?
   (b) Did pride stand in the way?
   (c) Did selfishness?
   (d) Did bashfulness?
   (e) Did fear or cowardice?
   (f) Did any bitterness or inner embarrassment?
   (g) Then, what did?
3. Did I make, or let slip, a chance acquaintance?
4. Did I do anything to make some one happier?
5. Did I let slip such an opportunity? Why?
6. Did anyone confide in me today?

7. Did I offend anyone today?
   (a) If so, was it necessary?
   (b) Did it serve any good purpose?
   (c) Did I lose personally by it?
   (d) What difference did it make in my temporary mental quiet, in my general disposition, in my actions?
   (e) Did it, even for a time, make me less efficient in the performance of some duty or less pleasant to others with whom I had no quarrel whatsoever?
8. Did I learn something new today that I can "pass on" to others or that will increase my efficiency?
   (a) What from a book?
   (b) What from the speech of others?
   (c) What from personal observation?
9. Did I do or say something I cannot thoroughly approve? Something which hurt someone? Is this becoming habitual?
10. Is there something undone or unsaid which I ought to have done or said or can yet do or say?

NOTE.—(Do it now, if possible; if not, make a memorandum which will be followed at the proper time.)

ASSIGNMENT OF WORK

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—You have read through the lesson. Now study it again carefully, mastering its contents. Do not attempt any of the exercises until after the second reading.

Second Day.—Select for a speech with at least three sub-topics, one of the following subjects:

1. The Federal Government should (or should not) regulate "big business."
2. President Wilson is (or is not) right in his contention that the slackness in business is psychological.
3. Workmen should (or should not) be compensated by society according to their needs rather than their estimated productivity.
4. The denial of the right of women to vote is in accordance with (or counter to) the provisions of the Constitution.
5. Some other subject in which you are interested.

Devote this day to careful reading and note-taking on the subject.

Third Day.—Further reading and note-taking. Whenever using material not your own, be sure to label all material with author's name and the place where found.

Fourth Day.—Make a plan of your proposed speech. Work it out very carefully, using in the most effective way all your personal knowledge and all the material you gathered.

Fifth Day.—Apply the list of rules on page 142 and statements on page 143. Then commit your outline to memory and orally develop your speech. Keep a list of all the sources of information you consulted.

Final Word

From now on, keep the precautions on page 142 always in mind when working on a speech.

Go over the list of assertions on page 143 every day in connection with a speech or other task you had to perform.

Every evening indulge in the Reflection Hour outlined on page 146.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What do we mean by a good personality? What is magnetism?

2. Have you ever had dealings with a man against whom you had been prejudiced, but who won your respect? Can you tell just what there was about him which impressed you?

3. What advantages could you gain as a speaker through friendliness? What advantages in your usual business? Could you lose anything?

4. Is sympathy a sign of weakness or of strength? What can a speaker gain in preparing his matter through his ability to sympathize? How does it help his delivery?

5. What do you mean by earnestness? How does it differ from forwardness? Is it ever apt to lead to forwardness?

6. Have you ever had something on your conscience which affected your thoughts on other topics, the tone of your voice, and your attitude to individuals and groups?

7. Which is more important, intellectual equipment or physical well-being? Are they related at all? Why should a speaker be in especially good physical condition?

8. What is the difference between confidence and conceit? Why do you dislike a conceited man? Why do you approve a confident man?

9. Why must general self-reliance and confidence be sought through particular, small deeds?

10. What are the two surest precautions to secure confidence?

11. Is it well to lie to other people? Is it well to lie to yourself about yourself? What kind of auto-suggestion is best to help build up confidence?

12. Who is the most tactful person you know? What seems to be the secret of that person's success?

13. What do you think of the possible benefit to be reaped from our Reflection Hour questions?

14. On the basis of 100 per cent for a "perfect" personality, what would you grade yourself? Your best chum? Your boss? A number of friends?

15. What percentage in your good personality scale would you give for perfection in the following lines:

Tact?	Physical Well-Being?
Magnetism?	Wit?
Friendliness?	Education?
Sympathy?	Resourcefulness?
Earnestness?	Self Control?
Confidence?	

What others would you add?

16. What are the rules given for the preservation of confidence?

17. What is the value of auto-suggestion?

18. Could you build up a "Reflection Hour" along the lines of "personal efficiency" and daily work?

LESSON 9

IMAGES AND THE MIND OF THE AUDIENCE

In our first six lessons, we assumed that the speaker had a purpose to accomplish through the delivery of a mass of material, referred to as the message. Those lessons were designed to indicate an effective way to adjust the message as a whole to the mental condition of the hearer. The principal means suggested was a judicious organization of the main subdivisions of the speech. But details of treatment, such as the choice and arrangement of words, the description of scenes, the narration of events, or the use of evidence in argument—all these were subordinated and, for a time, neglected in order to focus attention upon the larger matters of planning. We shall now take up the study of the details of speech composition.

1. Word-Painting, or the Representation of Images

(*a*) *Images and Important Detail of the Organized Whole*

This does not mean that we are to set aside and forget the general principles of larger organization. The perfection of a student in his treatment of details must not be at the expense of good general planning. If the structure of a whole speech is poor but some detail of description is beautifully worked out, the effect is ridiculous because a part attracts more attention than the whole. Good organization insures that each detail used in the development will be given its just emphasis or importance—no more and no less.

Another good reason for keeping the principles of general arrangement in mind is that they are useful guides even in the treatment of details. For instance, just as a favorable emotional set may be needed to pave the way for an entire address, so also it is often desirable to prepare the audience in a similar manner for the reception of a particular incident. While interest and attention must be secured in relation to the whole message, like attitudes must always be maintained if a detail is to make its own impression. Furthermore, it is almost as important to plan the arrangement of minor descriptions and to fit their new thoughts to the intellectual capacity of the auditors as to make similar precautions for the oration as a whole. Indeed, the same principles are applied. The principles of favorable emotional set, attention, interest, adjustment to previous knowledge, and sequence of parts are so universal that they apply first to the general plan, then to each division, and down to the smallest subdivision.

When we speak of the details which make up or compose a message, we mean the smallest mental states (thoughts, feelings, impressions, ideas, reasons, etc.) which a speaker has in his own mind and which he seeks to re-create in the minds of his hearers. For instance, the speaker may have a clear impression of a great multitude cheering one who speaks for freedom. He might close his eyes and, in imagination, see the animated orator, high above the crowd, his attitude majestic, his face as one inspired, his gestures bold, and his voice like the bugle call to battle. This picture we term a mental image. He who experiences it wishes it to arise and become just as vivid for each of his hearers as it is for himself. He also wants them to feel the same thrill which he feels as he recalls the original, stirring scene. Or, on the other hand, he may have in mind a recollection

of the ideal of liberty which was behind the message of the orator. Such an abstract notion we term a concept. The speaker may want to expound the concept to those about him. More intricate still, he may have an elaborate line of argument to establish for their acceptance, justifying the speech of his hero. These are typical mental states which, more or less complex, are welded together as the details that go to make up the message of the speaker. All of them must be reproduced in the minds of the hearers, not only as they arise individually, but also as they are integral parts of an organized whole.

Before we leave the topic of details of composition, we shall treat the more important and clearly distinguishable mental states which a speaker may have and which he may wish to transfer to the audience by means of words. Just now we wish to confine ourselves to images, or mental pictures. These are not abstract notions of goodness or badness, right or wrong, beauty or ugliness; they are vivid recollections of something actually seen, heard, felt, or tasted. Their originals were real persons, things, and events. They live in the mind of the speaker and he seeks to re-create them for his hearers.

(b) Word-Painting

One who can arouse vivid, concrete pictures by his words is sometimes called a word-painter.

> When Amruzail describes what he has seen,
> Speaking of sands and flocks and hilltops green,
> Such magic in his voice and language lies,
> That all his hearers' ears are turned to eyes.

The ability to do this is one of the most fundamental attainments necessary to the effectiveness of a speaker. But just what does he paint? Some idea of the nature of the mental image which he re-creates has already

been given. But we may well pause to make the subject clearer by illustration.

Slowly and critically read the following passage from Edward Everett's "*The Glories of Morning.*"

The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle. Faint streaks of purple now blushed along the sky; the whole celestial concave was filled with the inflowing tides of the morning light, which came pouring down from above in one great ocean of radiance; till at length, as we reached the Blue Hills, a flash of purple fire blazed out from above the horizon, and turned the dewy tear-drops of flower and leaf into rubies and diamonds. In a few seconds the everlasting gates of the morning were thrown wide open, and the lord of day, arrayed in glories too severe for the gaze of man, began his state.

Notice that Everett does not express any generalizations, such as "The sunrise is most inspiring" or "The first light of day is thrilling to the beholder." If he had said such things, they might have been accepted as true, but no strong realization of the picture of the sky at sunrise would have been obtained. Instead he revives the actual colors and brightness of the sky just as they strike a beholder at a particular time and place. He does not use such words as "pleasant," "soothing," or "beautiful" as he describes the first streaks of light; nor does he label the last burst of sunlight as "thrilling," "dazzling," or "inspiring." He simply re-creates the pictures and lets them make their own subjective impressions on the hearers. This is objective word-painting.

Now read the following from Victor Hugo's speech in defense of his son on the question of capital punishment. (The introduction to this speech has already been given in Lesson 4, page 50.) Notice that Hugo also re-creates an actual scene. But he colors it with his own feelings. The object is not so much to make clear

his own horror as to fill the hearers with horror. Just whether expressing his own feelings makes the impression deeper than it would be if the scene were objectively presented to make its own appeal, is a difficult question to settle. But this is a good example of an orator's attempt, not only to re-create a scene, but also to express the feeling it aroused in an original witness.

What are the circumstances? A man, a convict, a sentenced wretch is dragged, on a certain morning, to one of the public squares. There he finds the scaffold! He shudders, he struggles, he refuses to die. He is young yet—only twenty-nine. Ah! I know what you will say: "He is a murderer!" But hear me. Two officers seize him. His hands, his feet are tied. He throws off the the two officers. A fearful struggle ensues. His feet, bound as they are, become entangled in the ladder. He uses the scaffold against the scaffold! The struggle is prolonged. Horror seizes the crowd. The officers,—sweat and shame on their brows,—pale, panting, terrified, despairing,—despairing with I know not what horrible despair,—shrinking under that public reprobation which ought to have visited the penalty and spared the passive instrument, the executioner,—the officers strive savagely. The victim clings to the scaffold and shrieks for pardon. His clothes are torn,—his shoulders bloody,—still he resists. At length after three quarters of an hour of this monstrous effort, of this spectacle without a name, of this agony,—agony for all, be it understood,—agony for the assembled spectators as well as for the condemned man,—after this age of anguish, Gentlemen of the Jury, they take the poor wretch back to his prison.

The People breathe again. The People, naturally merciful, hope that the man will be spared. But no,—the guillotine, though vanquished, remains standing. There it frowns all day, in the midst of a sickened population. And at night, the officers, reenforced, drag forth the wretch again, so bound that he is but an inert weight,—they drag him forth, haggard, bloody, weeping, pleading, howling for life,—calling upon God, calling upon his father and mother,—for like a very child had this man become in the prospect of death,—they drag him forth to execution. He is hoisted on the scaffold, and his head falls! And then through every conscience runs a shudder.

These two selections illustrate the way a speaker may want to present to an audience a picture of things just

as they occur in nature. The simplest mental state to be re-created in the mind of the hearer is the *objective image,* uncolored by the expression of the emotion it aroused in the speaker. Psychologists would not agree that the *image* is the simplest possible mental state. They have, by analysis, classified the simplest intellectual states as *sensations.* Thus, if the mind could be impressed simply with the *sensation of red* without associating it with any object, such as an apple, a book, or a dress, then it would experience a simple, isolated sensation. But in adult life we seldom, if ever, experience these simple sensations unrelated to an external cause of them. We get our red along with a number of other sensations of size, shape, taste, smell, etc., all joined together and coming from a recognized source, such as an apple. This combination makes up our picture, or *image,* of the apple. Even if a speaker did have a simple, unrelated sensation in mind, he would have little if any reason for trying to convey it to an audience. But there are many good uses for fully composed pictures, or *images.*

Most of the pictures which fill our minds and which we may wish to re-create are far from simple. We see our apples, of many hues of red and yellow, growing on spreading trees with green leaves backed up by the blue of the sky. And as we look, the leaves are lifted by the wind so that they move and make a rustling sound, and the breeze brings to our nostrils the scent of the grass in the meadows and the ripening fruit in the orchard. Consequently, though aware of the theoretical sensation of scientific psychology, we shall consider *a whole picture as the simplest mental possession which a speaker may want to share with an audience.* It is almost impossible to keep such a picture free from the feeling of pleasure or aversion which naturally accompanies it. As

a result, the pure, objective image is less frequently used than the image colored with subjective feelings.

(*c*) *Pictures of Rest and of Action*

The representation of images of objects at rest is sometimes called "description" by rhetoricians, while the term "narration" is retained to designate the recounting of a series of events. But both processes, so far as the mental state of the hearer and the speaker is concerned, are essentially the same. They necessitate the re-creation of concrete, actual things, originally perceived through the senses as parts of the world of fact. Consequently, whether the speaker treats his audience to an oratorical stereopticon view (one picture at rest) or to a vitagraph reel (a number of pictures representing motion), his own mental work and his method of treatment will be almost identical. In both cases he must recall mental pictures; the first is a single one while the second is a constantly changing series. Indeed, most good narratives begin with a description as the starting point, while the remainder of the discourse merely notes the successive changes in the picture. The added feature is that attention must be particularly paid to the change, involving, as it does, sequence of events, interaction, rate of movement, and conclusion.

Because of their essential similarity, we shall group together all the impressions which the world of actuality makes upon the mind in the form of images. To arouse, by means of speech, like pictures for the hearer (without attempting to explain or justify them) we call "word-painting."

Read the following selection slowly, pronouncing each word to yourself carefully so that each image makes its

full impression. This will make clear the truth that a narrative involves a succession of images.

Venerable men, you have come down to us from a former generation. Heaven has bounteously lengthened out your lives that you might behold this joyous day. You are now where you stood fifty years ago, this very hour, with your brothers and your neighbors, shoulder to shoulder, in the strife for your country. Behold, how altered! The same heavens are indeed over your head; the same ocean rolls at your feet; but all else, how changed! You hear no roar of hostile cannon; you see no mixed volumes of smoke and flames rising from burning Charlestown. The ground strewn with the dead and dying; the impetuous charge; the steady and successful repulse; the loud call to repeated assault; the summoning of all that is manly to repeated resistance; a thousand bosoms freely and fearlessly bared in an instant to whatever of terror there may be in war and death—all these you have witnessed, but you witness them no more. All is peace.[1]

2. The Use of Images in a Speech

The following are typical ways in which images may be employed in a speech.

(*a*) *Used for Their Intrinsic Worth as Information*

We find this use mostly in geographical lectures and travel talks. The modern use of a stereopticon or even moving pictures has reduced the necessity for skillful word-painting by the lecturer. But whether the words of the speaker or the lantern slide is the means, the purpose of the image is to make the auditor realize just how, let us say, Mount Blanc or the Matterhorn—great Alpine peaks—looks. The lecturer is not especially concerned as to whether you like the appearance or not. He seeks first to show you nature as it is, whether you like it or not. An engineer trying to make clear to a board of directors the nature of a stretch of country through

[1]Webster's *First Bunker Hill Address.*

which he contemplates constructing a railroad might find it useful to create a series of images of landscapes.

(*b*) *Used to Convey Strong Emotional Appeal*

We feel most strongly what we can actually realize and we can realize concrete images better than generalizations and abstractions. Read once more all the extracts quoted thus far to illustrate this lesson. Notice the emotional response you have to Everett's sunrise scene and to Hugo's guillotine scene. Contrast this with the lack of emotion as you read the argument on Canadian reciprocity on page 55 of Lesson 4. If one were to say, "Public executions are repugnant to humanity," would it arouse so strong a feeling as the detailed imaging of a single execution? The newspapers tell us that ten thousand German soldiers fell before Liege. But we cannot conceive the scene; we cannot realize the horrors of the battlefield. Our sympathy, pity, and horror of war's ruthless brutality come forth more readily as we get a true picture of the suffering and death of a single, brave, young soldier boy.

The following extract from Henry Clay's speech on the war with England shows a skillful use of the concrete, because of its emotion-producing power.

> It is impossible that this country should ever abandon the gallant tars who have won it such splendid trophies. Let us suppose that the Genius of Columbia should visit one of them in his oppressor's prison and attempt to reconcile him to his forlorn and wretched condition. She would say to him, in the language of the gentlemen on the other side, "Great Britain intends you no harm; she did not mean to impress you, but one of her own subjects; having taken you by mistake, I will remonstrate, and try to prevail upon her, by peaceful means, to release you, but I cannot, my son, fight for you." If he did not consider this mere mockery, the poor tar would address her judgment and say, "You owe me, my country, protection;

I owe you, in return, obedience. I am no British subject; I am a native of old Massachusetts; where live my aged father, my wife, my children. I have faithfully discharged my duty. Will you refuse to do yours?" Appealing to her passions he would continue: "I lost this eye in fighting under Truxton, with the Insurgente; I got this scar before Tripoli; I broke this leg on board the Constitution, when the Guerriere struck." If she remained still unmoved, he would break out in accents of mingled distress and despair—

> "Hard, hard is my fate! once I freedom enjoyed,
> Was as happy as happy could be!
> Oh! how hard is my fate, how galling these chains!"

I will not imagine the dreadful catastrophe to which he would be driven, by an abandonment of him to his oppressor. It will not be, it cannot be, that this country will refuse him protection.

An emotion is a very vital thing. It is not the cool, well-established sentiment of approval or disapproval that we feel when balancing the pros and cons of a well-worked-out argument. It is an impulsive flood of feeling that rushes forth in the face of a lively, concrete experience. In order to be concrete and to succeed in arousing the strongest emotions, a speaker often has to limit the extent of the image he tries to re-create. If one were master enough to make the whole, appalling impression of a battlefield strike the hearer with all its force, then the most powerful emotions of awe, dread, terror, and revulsion would be stirred. But few are able to conceive such a scene adequately, and even if they could, their re-creations would be beyond the grasp of the average audience. It is for this reason that most orators limit their concrete images. This limitation enhances the probability of their being realizable, and in proportion to the degree of reality is their emotional effect.

(*c*) *Used as Illustration of a Whole Class of Facts*

It has already been pointed out that images make deep impressions. General ideas make fairly deep impressions only on a cultivated few and have next to no influence upon the less-educated members of an audience. Thus, if you wished to make the generalization that a college education tends to improve the manners and appearance of young men, you would not rest after making the bare statement itself. The general notions wrapped up in "manners" and "appearance" might not be very clear to some of the hearers. You might more profitably make a picture of young John Williams as he appeared before the college board of entrance examination. Picture his clothing, his awkwardness, his shyness, and his confusion; make the audience see a whole-hearted but rough, country youth. Then draw another picture of the calm, polished, self-possessed, and correct John Williams on the commencement platform delivering the valedictory address. These images will not only give very definite meaning to the two words mentioned but will give life to what might be a colorless and but faintly apprehended, general truth.

The advertisers of patent medicines take advantage of the force of images to represent a general argument. They print a picture of James Smith before taking the treatment and James Smith after taking the treatment. The eye takes in at a glance more than a long, abstract argument could ever supply.

Obviously, if the speaker intends, not only to elucidate a general thought which is abstract and difficult until a specific instance is found to make it clear, but also to clothe it with feeling, the image representation is most desirable. In the following passage by the greatest word-painter and prose poet who ever lived, Ingersoll is

trying to bear home the idea that the pomp and power of the conqueror do not compensate for the loss of peace and affection which the humblest peasant can have. But notice how the concrete treatment enhances, not only the thought, but also the feeling.

I thought of the orphans and widows he had made, of the tears that had been shed for his glory, and of the only woman who ever loved him, pushed from his heart by the cold hand of ambition. And I said, "I would rather have been a French peasant and worn wooden shoes. I would rather have lived in a hut with a vine growing over the door, and the grapes growing purple in the amorous kisses of the autumn sun. I would rather have been that poor peasant, with my loving wife by my side, knitting as the day died out of the sky, with my children upon my knees and their arms about me. I would rather have been that man, and gone down to the tongueless silence of the dreamless dust, than to have been that imperial impersonation of force and murder, known as Napoleon the Great.[2]

But a word of caution must here be offered. If a specific instance is to be selected to make a general statement more forceful and clear in thought and more provocative of emotion, it must be a fair example. During the first two weeks of the great European War of 1914, the papers in America got most of their news from anti-German sources. One day there was a description of the brutal treatment of some French civilians who were caught in Germany before they could return to their own country. The article was most graphic and had for its climax the shooting of one young student who, after many knocks and insults, cried, "Vive la France." It is probable that no such scene took place. Furthermore, if it did, it is hardly probable that it was at all typical of what Germany as a whole was doing. We hold no brief for Germany nor the German kaiser; we merely point out that where a specific instance is supposed to

[2]Ingersoll, Robert G., *Napoleon.*

represent a number of cases or a general principle, the speaker should exercise the greatest care to be sure that his example is truly representative. The very fact that the particular case makes such a powerful impression creates a strong responsibility to have that case a just and typical one.

If ever you are opposing another who selects prejudicial instances, the revelation of his unfair bias is sure to have an effect upon the audience.

3. The Senses and Image-Making

It will be noticed that a complete picture or image is made up from the detailed report of the various senses. Thus, Webster's picture of the British charge up Bunker Hill gives the report of the eyes when it refers to the sky above and the ocean rolling below, the men standing shoulder to shoulder, and the ground strewn with the dead and dying. The ear contribution is evident in the "roar of hostile cannon"; the senses of touch and muscular effort are also there, certainly for the veterans to whom Webster is speaking—men who had taken part in the hand-to-hand struggle.

We may, therefore, say that knowledge of the world comes through the senses and a remembered picture or image is the recollected reports of the senses in certain combinations. Now it has been discovered that some people—in fact, most people—have one sense developed above the others and possibly another one hardly developed at all. They, after an experience, such as the witnessing of a boat race, might get clear eye impressions while they respond but poorly to auditory impressions and therefore have but hazy recollections of sounds. An eye-minded person trying to describe the boat race would report the impressions of the color of the river, the green

banks, the shining racing shells, the eight oars resting on the out-riggers, the sun striking the bare shoulders of the muscular rowers, the blue shirts of one crew and the red of the other, and all along the course, he would see again the hundreds of small boats and the many people with their riot of vari-colored flags. But an ear-minded person would recall the roar of the crowd, the short, barking yells of small groups of students, the crack of the starting gun, and the swish of the oars as they feathered over the little waves.

It is highly desirable that a speaker should develop all his senses to an excellent state of keenness. He should see well and retain in his mind all his visual impressions; he should hear distinctly and have clear auditory images or remembrances; he should distinguish smells, tastes, and degrees of temperature as well as retain impressions of motion and muscular effort. Only by developing all the senses so as to get good, clear, and deep impressions from them can the speaker hope to stock his mind with complete and trustworthy pictures. One who has such a stock to draw upon is said to possess a good imagination. It is from such a stock that the poets, dramatists, and novelists draw. The speaker or orator must also have such a source of material.

Such a perfection of imagination is necessary to the speaker, not only that the pictures for his own mental use may be complete, but also that he may reach all his hearers when he wishes to treat a concrete situation. If his images were one-sided, all addressed to the ear, the eye-minded auditors would get little from them. Language expressing most perfect images of sight and smell has no meaning or but a very hazy, general meaning to an auditor who is almost entirely ear-minded. Therefore, since people are strong in one sense and weak in another, the orator must assail them through the chan-

nels of all the senses. The greatest orators have the rounded development which makes their messages have meaning and force to all classes of people. Naturally, some pictures are distinctly for the eye while others are essentially symphonies of sound. The most skilled speaker brings out all that can be brought out in each situation. Where it suits his purpose to emphasize one or another aspect, he is equipped to do so.

Carefully read the illustrations of this lesson and note, in a table such as the following, the nature and number of sense impressions in each passage quoted.

	Everett	Hugo	Webster	Clay	Ingersoll
Sight Images					
Sound "					•
Taste "					
Motion "					
Temperature					
Smell					
Touch					
Effort					

The test is to read carefully and try to see which of your own senses is stimulated to reaction. Do you see with your "mind's eye," do you seem to hear a roar, do you feel the effort or strain of conflict, etc.?

Now examine yourself and see if you are weak in remembering some of the sense aspects of some of your own, original experiences. Go to your business some morning a half hour earlier than the opening time. As soon as you arrive at the office, sit down and write as full a report as you can of the impressions of your car ride during the last five blocks of travel. Read your report and see if it overemphasizes the eye element or the ear element. Notice, during the actual writing, if certain things which your reason tells you must have been experienced have grown hazy in detail or been forgotten. Have

you failed to retain a picture of the woman opposite you in the car—the color of her hat, dress, and shoes? On the other hand, have you a clear realization of the sensation of motion or movement? There is no doubt that you will discover that you are weak in some respects and strong in others. Then again you may have very clear recollections of things but be unable to express them in words. That is a language difficulty which we shall consider in the next lesson. Just now we want to find out which of your sense reports are weakest and least trustworthy, whether you can tell others about it or not.

From now on, make many observations of the kind just described and attend especially to the things which should appeal to your weakest sense. That weak spot must be built up by careful use. Just as one who begins to play billiards is at first awkward and unskillful and later acquires skill through use, so a sense may be brought to a high point of discernment through constant practice. After making your observations, try to reproduce them in words both orally and in writing.

Reading books will do but little to develop your image-making capacity in the places where it is weak. It may add some individual pictures to your stock where the sense that appreciates them is strong. But literature does not build up the weak sense, for the words of an author who is creating an eye impression have no meaning to one who is ear-minded and whose visual sense is poor. The direct study of nature and man with your own senses is the only foundation for image-making. Go out into the fields and woods and observe with all the senses, especially exercising those which self-examination has shown you are weak. In the city also, observe streets and buildings, machines and men. Do not overlook any detail. Crowd your mind with sense impres-

sions. You will find the game of observation a fascinating one and new delights will be opened to you as your weaker organs of perception are gradually strengthened and bring new treasures to the mind.

In the next lesson we shall speak of the way in which one may best express his images for the benefit of others, but first the speaker must have images in his own mind. That means accurate and deep sense impressions through careful observation and the faithful retention of the combined impressions as a whole picture or image. There is no other way to develop the imagination.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—You have read through the lesson. Study it carefully and try to answer the test questions which follow. During another painstaking reading, try to bring to mind clearly all the *images*, or pictures, which are in the illustrating passages. Notice that the best results are attained when your *whole attention* is upon the picture and your reading is slow enough to allow each part to form itself fully. Rapid and careless delivery interferes with clear imagination.

Second Day.—Write out the three concrete pictures, with all details of sense appeal, in one of the following groups:

(a) "The setting of the sun fills one with a sense of quiet majesty."
"Niagara plunges on, a never-dying source of power."
"The capitol at Washington is like a white coronet upon the brow of the nation."

(b) Describe the gathering of a crowd.
Describe a fire.
Picture some thrilling exploit in a very concrete way.

Third Day.—Outline a speech on one of the following subjects, making a picture the means of appeal:

(a) Better factory conditions for unskilled labor. Picture an individual worker in wretched surroundings.

(b) Floating hospitals for sick babies. Picture a suffering infant in a hot, crowded, squalid tenement.

(c) Railroad reform to benefit the farmer. Picture an orchard with fruit rotting on the ground because high rates and poor railroad service make it impossible to market it.

(d) Any other subject which can be represented in appeal by a vivid picture.

Fourth Day.—Develop orally one of the outlines of the third day. Notice whether or not the image revives fully in your mind. If it does not, your imagination needs further training through observation. Do you find the image clear but experience difficulty in finding words to express it adequately? In that case, either you are weak in vocabulary or you have not planned the matter well.

Fifth Day.—During the first four days, be on the "look-out" for a scene or event which is especially impressive and worthy of expression to others. For this day's work, carefully note down all the elements of sense impression it had—color, movement, sound, etc. Tabulate them all and then write a complete word-picture. (Append the tabulation to the word-picture in your notebook.)

An expert speaker does not, as a rule, go through such a laborious and painstaking preparation for his pictures, but it is an exercise which will rapidly make its further use unnecessary.

Additional Reminders

1. How is your breathing?
2. Are you carrying yourself well?
3. Do you control your breath well during speaking?
4. Do you criticise and observe other speakers?
5. Are you keeping up the reflection hour?
6. Do you criticise your own speaking and keep notes about it?
7. Are you observing *with all your senses* so to to fill your mind with a wealth of images?

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Has the general mastery of speech-planning any value in detail work?

2. What is meant by "word-painting"? Who is the best word-painter you have ever heard? Who the best you have read?

3. Why is a concrete picture stronger than an abstract statement? Can an ignorant man usually grasp the concrete? Does he have difficulty with the abstract? Would a highly-educated man grasp both? Would he object to either?

4. What do we mean when we say that an image or picture is "a combination of sensations"?

5. If a man were deaf from birth, what concrete experiences would he fail to appreciate? If he were blind, what kind of appeals would be lost upon him?

6. Are all normal people "in full possession of all their senses"? What does the answer to this question suggest to the speaker?

7. As you recollect an experience, which sense elements are strongest? Which weakest? As you read or hear word-paintings, which kind gets the best response from you? What use of this self-analysis will you make as a speaker?

8. What are the uses of concrete images mentioned in this lesson?

9. Do you know why a concrete image will arouse strong feelings when a clear statement in abstract form leaves the audience cold?

10. What is an unfair use of a concrete image?

11. What examples of good word-painting can you recall from your reading?

12. Who was Victor Hugo?

13. What is a "sense impression"?

14. What is the best procedure to develop ability in image-making?

LESSON 10

THE EXPRESSION OF IMAGES AND VOCABULARY-BUILDING

1. The Expression of Images

Our last lesson introduced the subject of images, explaining their nature and use in public addresses and outlining methods by which the student might stock his mind with many complete and clear pictures.

(a) The Nature of Images

We may here add a word or two for the purpose of removing some mistaken notions concerning image-making, or imagination. Imagination is not a "faculty" or a special department of the mind, separated in some mysterious way from another part called the "reason."

Indeed, the imagination is very closely related to reason. Let us illustrate. Suppose you were trying to reason out which of two men would make the better manager of a business. You would call up pictures of each one in various activities and facing different problems. Then you would decide which set of impressions was more favorable. Thus, to judge between two men—to exercise reason, you first have to hold them clearly in mind by an act of imagination. Just as every act of reason carries with it some imagination, so also no one could imagine, or revive, pictures unless he was able to remember. You could not call up a picture of a pleasant scene unless the mind had retained its impression. The imagination, therefore, acts also hand in hand

with memory. The man who has many experiences and who can retain and recall them is likely to be equipped to appreciate all future experiences the better and to reason more clearly. Consequently, exercises in memory and imagination are of practical benefit for the whole intellectual development.

Not only must we avoid the fallacy of considering imagination a separate and independent department of the mind, but we must also refrain from confusing it with one of its by-products—the fancy. Let us consider the difference between the broad term *imagination* and the narrower expression *fancy*. When we say that a man has a good imagination, we have used the wrong word if we mean to convey the notion that he is a mere romancer who pictures forth the impossible and unbelievable. Imagination, for the most part, deals with what is real; it reproduces, for further inspection, real things which were once seen or heard. There are three ways in which the real experiences of life are revived in image form by an act of imagination.

First, there is the simple revival, or calling to mind, of a scene or transaction just as it originally took place. One says, "I can close my eyes and see the whole thing over again." This is simple imagination, or reproduction.

Second, there is the reproduction of parts of different, real experiences in new combinations and relationships. Here we have creative imagination. It is what enables an artist who has seen one girl with sparkling eyes, another with a blooming complexion, and a third with a crown of golden hair, to combine all the best features of the various individuals in one picture of an "imaginary," ideal girl. Creative imagination lies behind every invention, for the inventor imagines old things in new combinations—new arrangements which will give

new benefits to man. The military strategist must imagine his forces and those of the enemy in new positions. The social reformer imagines the old elements of society in new relations. In short, all progress depends on the reasonable combination of existing things in new relationships through acts of creative imagination.

THIRD, past experiences or parts of experiences may be revived in a whimsical rearrangement, so that the whole reconstruction is ridiculous or impossible. This is the amusing or freakish play of the imagination which we call fancy. It uses real elements as its material but it obeys no laws or probability in the new combinations it produces. Here we have the fabulous creatures, half man and half lion, the giants with eagle beaks, and all the monsters and impossibilities of fairy tales. Often we find the fancy playing an important part in humorous addresses. The speaker provokes laughter by portraying incongruous or ridiculously impossible situations. Such a play of fancy, we note once more, is not to be confused with the whole field of imagination. It is but a small and relatively unimportant part of it. But all forms of imaginative reconstruction rest upon initial sense perception. We must make original observations. We must come in touch with real life. Only in this way can the mind be stored with a wealth of impressions which may be recalled as a basis for new combinations.[1]

[1]One might object to the statement that our imagination must have real experiences to build upon, by saying that a person can get pictures or images to draw upon simply by reading many imaginative books; that is, we can borrow from the storehouse of the author. But what we read is only understood in so far as what we read comes within the limits of what we have lived through. We can understand the novel combinations of a writer only if we have an experience-basis which puts us in first-hand possession of the elements he uses in fictitious combinations. It is well to read these books, but there must be parallel observation and concrete experience.

(*b*) *Planning for Image Expression*

Lesson 9 gave exercises to insure the existence of images in the mind and only incidentally called for any expression of the images. This lesson will pay particular attention to the problem of expression. Granted that you have the pictures in mind, how will you make them clear to the audience? Your first problem will be one of planning and your second will be the selection of words. This last leads us to the field of vocabulary-building.

We all know that a mountain viewed from a distance of twenty miles makes a picture quite different from one seen while standing at its base. There is a difference in outline. There is also a great difference in color and detail. A mountain from a great distance is a uniform gray or green, let us say. Near by we see patches of brilliant green, earth color, and rock. Furthermore, great masses which constitute the perceptible details in the distant view are not seen at all as units when a person stands at the very foot of the ascending path. Consequently, in presenting an image to others, the first thing to establish is the point of view. This viewpoint governs the general outline and the refinement of details.

1. *The Viewpoint.*—In the following passage from Edward Everett's *Three Pictures of Boston,* observe the manner in which he establishes the viewpoint and consider how much he would lose in effectiveness if this element were omitted.

To understand the character of the commerce of our own city, we must not look merely at one point, but at the whole circuit of country of which it is the business center. We must not contemplate it only at this present moment of time, but we must bring before our imaginations, as in the shifting scenes of a diorama, at least three successive historical and topographical pictures; and truly instructive I think it would be to see them delineated on canvas. We must survey the

first of them in the company of the venerable John Winthrop, founder of the state. Let us go up with him on the day of his landing, the seventeenth of June, 1630, to the heights of yonder peninsula, as yet without a name. Landward stretches a dismal forest; seaward, a waste of waters, unspotted with a sail, except that of his own ship. At the foot of the hill, you see the cabins of Walford and the Spragues, who—the latter the year before, the former still earlier—had adventured to this spot, untenanted else by any child of civilization. On the other side of the river lies Mr. Blackstone's farm. It comprises three goodly hills, converted by a springtide into three wood-crowned islets; and it is mainly valued for a noble spring of fresh water, which gushes from the northern slope of one of these hills, and which furnished, in the course of the summer, the motive for transferring the seat of the infant settlement. This shall be the first picture.

The second shall be contemplated from the same spot—the heights of Charlestown—on the same day, the eventful seventeenth of June, one hundred and forty years later, namely, in the year 1775. A terrific scene of war wages on the top of the hill. Wait for a favorable moment, when the volumes of fiery smoke roll away, and over the masts of the sixty-gun ship, whose batteries are blazing upon the hill, you behold Mr. Blackstone's farm changed to an ill-built town of about two thousand dwelling houses, mostly of wood; with scarce any public buildings, but eight or nine churches, the old State House and Faneuil Hall; Roxbury beyond, an insignificant village; a vacant marsh in all the space now occupied by Cambridgeport, East Cambridge, Chelsea and East Boston; and beneath your feet the town of Charlestown—consisting in the morning of a line of about three hundred houses, wrapped in a sheet of flame at noon, and reduced at eventide to a heap of ashes.

But those fires are kindled upon the altar of liberty. American independence is established. American Commerce smiles on the spot; and now from the top of one of Mr. Blackstone's hills, a stately edifice arises which seems to invite us as to an observatory. As we look down from this lofty structure, we behold the third picture—a crowded, busy scene. We see beneath us a city containing eighty or ninety thousand inhabitants, and mainly built of brick and granite. Vessels of every description are moored at the wharves.

Notice how Everett changed his point of view from the hill at Charlestown to Boston State House, when he

wished to get a nearer view of the streets of the modern city. Observe how he made his picture up of large masses when he had the far view. Turn back to page 158 of Lesson 9 to note how Webster went into very full and minute details when he described the battle on that same hill. His is a near point of view—in the midst of the fray.

After fixing your point of view, have the details scaled in conformity to it.

2. *Adapt the Details to the Particular Audience.*—Always keep your whole image and the parts which go to make it up well within the grasp of your audience. It would be altogether unreasonable to expect a group of untraveled farmers in New England or the Middle West to realize a vision of the great Woolworth Building in New York City, by merely saying, "There was the majestic, white building, fifty stories high, rising above the surrounding structures." The past experience of such men furnishes them with no recollections which will fill out or enable them to appreciate the picture. Such an audience must be approached so that the new can be placed in relation to the old. The new must be brought within their grasp. Say to them, "Think of your town hall—a fine stone building four stories high. Suppose that you were standing on the other side of the street looking at it. Imagine that four more stories are added to it so that you have to raise your eyes more to see the edge of the roof. Now double this eight story building so that you have to tilt your head back to see the windows of the sixteenth floor. If by some magic, such a building, snow white and capped with a pyramid, could shoot up to yet again three times its height, so that you would have to strain far back to get a glimpse of the sky beyond its crest, you would be in much the position of one who views the Woolworth Building from the other

side of the street." Further impressive and important points in the picture could be made clear in a similar manner. The speaker must take the hints which are in the very atmosphere during his speech and must use his judgment in his adaptation to a particular audience.

3. *Order of Details.*—The rules laid down in the earlier lessons (see particularly Lesson 4) concerning the sequence of subdivisions of an entire speech apply also to the order of details in presenting a picture. This is true for descriptive image work or for narratives. Just as a general plan may be announced for a speech, so also a comprehensive outline of a picture may be given to promote clearness. Observe once more how Webster, in his picture of the Battle of Bunker Hill (Lesson 9, page 158), gives a comprehensive outline after he establishes his viewpoint. His general outline makes it clear that instead of painting the scene as it now is, he will present it as it was then. The particulars then follow.

In narrative work, we call the general outline by another name—the forecast of the whole plot. To forecast what is to happen, of course, promotes clearness, for the audience stands ready to fit each detail into its proper place as it comes along. The one drawback is that the possibility of excitement and surprise is likely to be diminished by such a forecast.

As in the case of the whole speech, the details of a particular picture must be arranged according to an orderly plan based on considerations such as time, place, magnitude, or cause and effect. (For a simpler explanation of this, refer to Lesson 5.)

4. *Degree of Refinement.*—This is a consideration which arises especially in connection with the details of an image. It embraces all those things which a speaker will have in mind when he decides to cease giving further details. It must have become evident to the student by

now that a subdivision of a whole speech will itself have further subdivisions or details of its own; while these, in turn, may have more minute items of amplification, and so on down the scale until individual words are reached. The practical problem is to determine the degree of this refinement. Just where should a speaker stop and refrain from giving further details? The general rule should be, "Stop as soon as further particulars will distract the attention from the whole impression you wish to leave."

For instance, if you give a picture such as Ingersoll's French peasant (Lesson 9, page 162), your whole purpose is to contrast the love and contentment of the French peasant with the restless coldness of Napoleon's life. Obviously, certain things about the peasant were better unsaid, for, although true, they would take the attention from the essential contrast. You omit, therefore, a description of the features of a particular peasant's face, his likes and dislikes, his food, and the cut of his jacket. Your purpose is to make a certain contrast, and you give no details beyond those essential to that aim.

If, on the other hand, you should wish to make a humorous sketch of a French peasant, you would create fun by going into all the minutiæ of his rustic awkwardness. You would delineate every wrinkle in his weather-beaten face, every trick of the shrewd eye, every act at the table, even down to the skillful use of the knife to transfer mashed potatoes to his mouth without the loss of blood.

Experience will tell when not to amplify further. Sometimes a boldly sketched, fleeting image is all that is wanted and a more carefully drawn picture will delay or destroy results. The ideal is to stop treating an image when it has made its maximum impression for the purpose for which it is used. Further time on it has the

blurring effect of over-exposure to a photographic plate. We want no fogged impressions.

The following image work is from Beecher's lecture on *Gambling* and is the third of four scenes in the downward path of the gambler. Notice how the point of view is established and the general plan is sketched in the first four lines. Then observe that the characters at the card table are delineated in detail sufficient only to give the impression of a nondescript, repulsive group in wretched surroundings.

Go with me to that dilapidated house not far from the landing in New Orleans. Look into the dirty room. Around a broken table, sitting on boxes, kegs and rickety chairs, see a filthy crew dealing cards smouched with tobacco, grease and liquor. One has a pirate face, burnished and burnt with brandy; a shock of grizzly, matted hair, half covering his villian eyes, which glare out like a wild beast's from a thicket. Close behind him wheezes a white-faced, dropsical wretch, vermin covered and stenchful. A scoundrel Spaniard and a burly negro (the jolliest of the four) complete the group. They have spectators, drunken sailors and oggling, thieving, drinking women, who should have died long ago when all that was womanly died. Here, hour draws on hour, sometimes with brutal laughter, sometimes with threat and oath and uproar. The last few, stolen dollars lost, the temper also—each charges each with cheating. High words ensue, and blows, and then the whole gang burst out the door, beating, biting, scratching and rolling over and over in the dirt and dust. The worst, the fiercest and the drunkenest of the four is our friend who began by making up the game.

This illustration reminds us of another matter related to details. When you wish to pause, to hold up the movement, and to appreciate some scene fully, give a wealth of minutiæ; but if you wish rapid movement, details must be suppressed. To accelerate the movement, give fewer and fewer details; secure effects by broad strokes and make a bold climax. Observe how Beecher pictured the people at the card table and how he hastened the

movement after the quarrel began. From that point on he ceased to consider individuals but, with a few quick flashes or impressions, treated them all as a mob.

(*c*) *Images by Suggestion*

For every carefully worked-out image in a public speech, there are usually about ten which are suggested by single words or by brief expressions of two or three words. The skillful speaker has acquired the knack of revealing a whole picture by a short expression hitting off some outstanding feature. Read the following paragraph from James G. Blaine's memorial address on Garfield.

As the end drew near, his early craving for the sea returned. The stately mansion of power had been to him the wearisome hospital of pain, and he begged to be taken from its prison-walls, from its oppressive, stifling air, from its homelessness and its hopelessness. Gently, silently, the love of a great people bore the pale sufferer to the longed-for healing of the sea, to live or die as God should will, within sight of its heaving billows, within sound of its manifold voices. With wan, fevered face tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders—on its far sails whitening in the morning light; on its restless waves rolling shoreward to break and die beneath the noonday sun; on the red clouds of evening arching low to the horizon; on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning which only the rapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a farther shore, and felt already upon his wasted brow the breath of the eternal morning.

Here we see a whole series of pictures, each suggested just by a touch. Notice especially the effect of "on its far sails whitening in the morning light." Does not the complete picture arise as clearly as it would had the orator carefully outlined the whole and filled in the details?

While speaking of the Union soldiers in his Reunion Speech at Indianapolis, Robert G. Ingersoll said: "We stand guard with them in the wild storm and under the quiet stars." Does not a picture of the sentry, out beyond the lines, with the starry sky above him, come fully to mind—invoked by a word?

(*d*) *Practice in Suggestive Use of Words*

How shall the student acquire skill in using words effectively and economically? By first trying to grasp the most essential part of a scene or situation and then using the word which designates that very characteristic part. For instance, the striking thing about a sailboat on the horizon is the white flash of the sail as it swings around and catches the full beam of the sun. The most serene and quieting thing at night, when one is alone, is the glittering star. The effective use of words to give whole pictures arises when one sees into the very heart of the picture and reveals that only. That essential part carries all the rest with it to the audience.

Let the student tell the essential thing, physical or spiritual, in the following:

1. Cattle at noon under the trees.
2. A dreadnaught battleship coming head on at full speed.
3. A fast torpedo boat in the same action.
4. A workman entering the room to tell his wife that he has been laid off.
5. The sea on a clear night under a full moon.
6. A lake or river under the same circumstances.
7. A laborer opening a great furnace door in a steel mill to rake the coals.
8. A man whom you admire, in a characteristic attitude.

9. The same for a man against whom you have a justifiable aversion.
10. A drunkard staggering along the street.

The student should have a notebook in which to make studies suggested by these exercises. Whenever a good or interesting thing is met "hit it off" in the most concise way possible. Then also work out the detailed and thoroughly planned description or narrative. Whenever you get a very apt expression in your reading, make a note of it.

There are those who recommend that the student of speaking have many such pet expressions memorized and ready to draw upon when getting up a speech of his own. The keeping of a notebook, however, is not valuable so much for this reason, but rather because the process of culling out effective expressions and of recording these, as well as original ones, will tend to develop observation and expression. What we want to cultivate in the speaker is the keen eye and the ready tongue which will work together extemporaneously. If, however, you find that the store of "canned" gems is of real help, it would be foolish to set it aside. On the other hand, do not use it to the exclusion of extemporaneous expression.

2. Vocabulary-Building

The expression of images and especially the sketchy use of one or two words to suggest a whole scene implies a mastery of words. We shall consider, in the rest of this lesson, the general principles of vocabulary-building. The next lesson will be devoted entirely to a system of word-analysis and synthesis.

As would naturally be expected, writers from the earliest times have pointed out the need of a large vo-

cabulary for the speaker. Quintilian, the great Roman rhetorician, gives over the first chapter of his tenth book to this subject, under the title *De Copia Verborum* (*On the Supply of Words*). In stating the ideal to be attained here, we may say that three things should characterize the vocabulary of a successful speaker: (1) It should be large; (2) it should be accurate; and (3) it should be readily accessible. This last characteristic is more essential to the speaker than to the writer. The other two hold for the essayist as well as for the orator.

(*a*) *Enlarging the Vocabulary*

Nature provides that as a child matures, he shall fix to the various experiences in life the words which those around him usually employ to represent those experiences. As the mother comes near the infant, she constantly refers to herself as "mother" or "mamma." At last, the child associates the two and the word will recall the person to his mind, or the presence or recollection of the mother will prompt the use of the word.

So on through life; wider knowledge brings with it wider language for expressional purposes. There is no other way to enlarge the vocabulary. To be sure, by a sheer feat of the memory one might acquire a parrot control over a great list of words, but they will have no expressional value unless they come with an intimate knowledge of the things for which they stand. Consequently, we would advise that the student study not only the word but also the thing. If you hear or come across a strange word, look it up not only in the dictionary but also in the encyclopædia. Establish a memory of the word itself and also a trustworthy knowledge of the thing it expresses. The word then becomes alive; it is

not a dead and empty shell. INCREASE YOUR STOCK OF LIVE WORDS.

The second care of the speaker is to observe carefully the context in which his words are met. A word used in one group may be different in meaning from the same word used in another connection. Furthermore, two words may have almost the same meaning—they may be almost synonymous, but a certain context may call for one of them and make the use of the other incorrect. Consequently, one who would acquire a just sense of the meaning of words should read widely and hear many excellent speeches. The only way to appreciate the exact shades of meaning connected with a given word is to hear it used in a general setting and to hear it often. To illustrate how one context calls for one word and another for a different word, we can tell the old story about *surprise* and *astonish.* It is said that on coming down stairs unexpectedly one day, Noah Webster's wife caught him when about to kiss the maid. "Why, Noah," she exclaimed, "I'm surprised!" He replied, "You are mistaken, my dear, it is I who am surprised; you are astonished."

Take the word *liable.* Many people use it interchangeably with *apt* or *likely.* Even Dr. Buckley, in his *Extemporaneous Oratory,* in the chapter on "Words and Their Proper Use," says: "A vocabulary of a thousand words, correctly understood, is preferable to one of five thousand, even though four-fifths of them are properly used, if a part be misconceived. Many have no power of intelligent selection, frequently using words correctly, and by means of them truly expressing their thoughts and feelings; but having grasped many words incorrectly, they are *liable* at any moment to fall into error." His thought here is commendable, but not his use of the word *liable* to mean *apt, prone,* or *likely.* The

word properly means *open to responsibility* or *subject to*. Thus, in context we should find: "If your factory is not in sanitary condition, you are liable to prosecution and fine" or "I hold you liable for this debt."

These two illustrations will indicate the value of context in fixing meaning. It is not safe merely to consult a dictionary. Some of the larger dictionaries are fairly good, for they give the usual definitions and synonyms and also a few illustrations to show the word in context. They are desirable and, to a certain extent, meet our needs, but the smaller dictionaries, which give definitions only, cannot be depended upon for much help. If the student wishes to see the relation of the illustrations to the definitions, let him look up the words *restive* and *transpire* and then determine the exact meaning of the following expressions: "There was the restive steed" and "After these things transpired, his conduct changed."

To supplement the observation of words in connection with real experience or in connection with the context of other speakers and writers, the student may take up a systematic study of word lists, synonyms, antonyms, and dictionaries. This is reversing the process from natural use to word-study by making word-study precede use in communication. In the next lesson we shall outline a scientific method of word-study. Now, however, we shall assume that the words are first met in (1) conversation, (2) public address, or (3) reading, and that you expect to use the dictionary as a check only. The following is a good daily program.

(*b*) *Vocabulary-Building from Context*

1. Set aside a portion of the day or evening for good, systematic reading. We may suggest the best way to be-

gin the best kinds of reading. We do not expect the student to read all the following books, but we strongly urge him to begin with those listed first. They are easy and very interesting.

(a) Biography: Begin with Benjamin Franklin's *Autobiography* and the *Life of Benvenuto Cellini* (a most absorbing narrative, translated into English by Symonds). These will interest you in biography. Then read Carl Schurz's *Life of Henry Clay,* Boswell's *Johnson,* and the lives of other men in fields of work in which you are interested.

(b) Good Oratory: The order of interest is Robert Ingersoll, Wendell Phillips, Webster, Burke, and others. Webster uses words most carefully and so does Burke, but they are apt to be a bit ponderous at times. Ingersoll and Phillips are both good and interesting. There are many satisfactory collections of orations which may be read for choice extracts from these and other orators.

(c) Good Fiction: For interest in excellent writing, begin with Hawthorne's *Scarlet Letter.* Follow it with Edgar Allen Poe's *Short Stories* and the works of Robert Louis Stevenson, Kipling, Dickens, Thackeray, and George Eliot.

(d) Plays: Begin to read George Bernard Shaw's *The Doctor's Dilemma, Getting Married,* and *Fanny's First Play.* Then read his plays *Pleasant* and *Unpleasant.* J. M. Barrie (*Peter Pan*) and Maeterlink (*The Blue Bird*) and other modern dramatists may interest you and prepare you for an appreciation of Ibsen (*The Doll's House, The Master Builder, Pillars of Society,* and *Hedda Gabler*). These should be read before the plays of Shakespeare. Of course, everyone should read these last eventually.

(e) Poetry: The following sequence is recommended for those who do not already care for poetry but who

wish to have a taste for it developed: Scott (*The Lady of the Lake, Marmion, The Lay of the Last Minstrel*); Coleridge (*The Ancient Mariner*); Wilde (*The Ballad of Reading Gaol*); Poe (*The Raven* and *Annabel Lee*); Longfellow (*Evangeline*); Tennyson (*Enoch Arden, The Round Table Poems, Break, Break, Break,* and *In Memoriam*). Then may follow readings in Palgrave's *Golden Treasury of English Verse,* selecting Browning, Shelley, and Keats. When the student loves Shelley, he loves poetry.

2. During this reading and during all other incidental reading, such as the daily perusal of the newspapers and magazines, make a note of new words in a little book. Also, copy longer expressions which are either new or especially effective. Be sure to master the context in every case.

3. Note in a similar manner new or excellent expressions heard in conversation or while listening to public addresses.

4. Consult the dictionary and check up the meaning of all these words.

5. Put them to the test of comparison and contrast. The method is as follows: Write down the word in question and then write as many words as you know which stand for the same or nearly the same idea (synonyms); next, add all you know which are of opposite meaning (antonyms). After that, indicate fine distinctions. The exercise about to be given is a very complete treatment of the word *discord.* We do not expect a student to do so well. If he has two "like" words and two "opposite" words and one "distinction," he has enough for a beginner.

A good book to consult in connection with this exercise is Roget's *Thesaurus, a Treasury of the English Words.*

Word	Like	Opposite	Distinction
Discord	Jarring note, trouble, disagreement, dissension, cross-purpose, breach, wrangling, row, rumpus, Donnybrook Fair	Concord, harmony, sympathy, agreement, peace, reciprocity, conciliation	We speak of discord when a slight lack of harmony exists; but breach indicates a more serious separation of interests. We have concord when all work well together; conciliation exists if that harmony was preceded by dissension. Conciliation also implies that the parties involved have secured the harmony by mutual concessions

6. As words are mastered, put them into actual oral and written use.

7. Practice the following substitution-of-missing-expression exercises:

(a) Take a magazine article or other piece of composition which you are willing to mutilate, and strike out certain words and phrases. Note how it is done in the following passage from an address on "Jesus as a Public Speaker."

Now, Jesus of Nazareth is the greatest name in history. He has ~~wielded~~ an influence greater than any king, ~~prince~~ or ~~warrior.~~ Was He an orator?

One of the first ~~requisites~~ of the orator is that he be a well-informed ~~person.~~ He must know ~~much of many things.~~ Particularly is it ~~desirable~~ that he know and love ~~nature,~~ or, at least, have ~~much of the poetic temperament.~~ Moreover, he must be a ~~keen~~ student of ~~human~~ nature. Do the Gospels ascribe any or all of these attributes to Jesus? So precocious was He that at the age of ~~twelve~~ He astonished the ~~doctors~~ of the temple. His utterances at thirty, when He met in

keen ~~argument~~ priest, scribe, pharisee and lawyer, show Him to have been master of the law. Can there be any ~~doubt~~ of His knowledge of and ~~love~~ for nature? "I am the vine; ye are the branches." "A sower went forth to sow." "Do men gather grapes of thorns or figs or thistles?" "Behold the ~~fowls~~ of the air, for they sow not, neither do they reap, nor gather into ~~barns~~, yet your heavenly ~~father~~ feedeth them." "Consider the lilies of the field, how they grow; they toil not neither do they spin; and yet I say unto you, that even Solomon in all his glory was not ~~arrayed~~ like one of these. Wherefore, if God so clothe the grass of the field, which today is, and tomorrow is cast into the oven, shall He not much more clothe you, O ye of little faith?"

Of course, you must obliterate the deleted expressions completely. Set aside a number of such prepared passages until you have forgotten the words you crossed out. Then take the sheet and read it through smoothly, supplying at each gap, without hesitancy, an expression which will be appropriate. You have the general purpose and aim of the passage to guide you, but you must supply, on the spur of the moment, a word which will continue the sense.

This is an exercise in adaptation and application but not one in acquisition. It is very valuable, for it duplicates almost exactly the situation in which a speaker finds himself when he tries to express, in an extemporaneous manner, a thought which he understands and has fully in mind. He must find adequate words promptly.

(b) Next make a list of words on which you wish to practice. Then, in a rapid and extemporaneous manner supply a number of synonyms and antonyms; draw distinctions. It is the rapid and oral carrying-out of what was suggested on page 187 as a written means of acquisi-

tion. The following is a typical list with the first word treated in the desired manner.

1. Relation. *Relation* is similar to *connection,* the opposite of *dissociation* or *difference;* we may say that relation exists without implying that there is harmony, for harmony is only one kind of relation possible between two or more things.
2. Symmetry
3. Domain
4. Regularity
5. Individuality
6. Eternity
7. Intelligence
8. Safety
9. Defiance
10. Amusement.

Take such a list and go through it rapidly. If you have to pause and cannot promptly add the required amplification, check the word and move immediately to the next one. There must be no stop. After you are through go back and make a careful study of the words you had to check. Then add them to a new list to be used for exercise at some other time. After a while, you will have compiled a great many lists and have a considerable addition to your readily accessible vocabulary.

Thus, we have outlined the manner in which to make all words with which you come in contact as living parts of expression, a part of your own vocabulary. We have outlined the way to check up their meaning, to study them, and to exercise with them in actual application.

In the next lesson, we shall consider word-building so as to indicate how the mastery of a comparatively small number of root words and parts of words will give you command over a much vaster vocabulary.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Copy from some oration or writing a description which you consider very good. Then make an analysis of it, covering the following points:

1. Topic
2. Point of view
3. Comprehensive outline
4. Plan or basis of ordering details
5. Use of words

Second Day.—Make a similar study of a good piece of narrative work.

Third Day.—Write out an original piece of description or narration, following an outline covering these points, and attaching the outline to your work.

Fourth Day.—Make an outline of this character for five or six images and develop them extemporaneously. This is a most important exercise.

Fifth Day.—Prepare a list of fifty short expressions which are good and expressive by suggestion. Add twenty-five of your own.

Additional Reminders

1. Is your posture good?
2. Are you improving in breath capacity and control?
3. Are you carefully criticizing your own organization of thought in your conversations and public addresses?
4. Are you systematically criticizing others?
5. Have you found any one-sided development in your perception and memory, that is, are you distinctly eye-minded or ear-minded or motor-minded? What are you doing about it?
6. Be sure to work steadily to increase your vocabulary.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Does your own life show that there is a close relation between actual experience and imagination? Along what lines does your imagination work?

2. Why are self-made men very often successful business executives, promoters, and advertisers?

3. What man of your acquaintance has the best reproducing imagination? Who the best creative imagination? Who the best fancy? Has the mental characteristic of each any connection with the work in which he is engaged?

4. What is meant by adaptation to the audience? Did you ever see a speaker fail because of weakness in this respect?

5. Have you ever heard a man spoil a description or narrative because of unorganized or poorly ordered details?

6. What is the effect upon an audience of over-refinement and too much detail?

7. Will you not add to the list of subjects for word-painting on page 181 to be expressed by a few suggestive words? What kind of images comes most readily to your mind?

8. What are the natural principles governing the enlargement of a vocabulary?

9. What do we mean by "increasing the stock of live words"?

10. Why is context of great importance?

11. Which of your favorite authors has the largest vocabulary? Which one uses his words most accurately?

12. Could you improve upon our plan of vocabulary-building? How? Can you suggest other interesting and effective devices to fix the words and to give rapid command in speech?

LESSON 11

VOCABULARY-BUILDING

1. Word Analysis

In the last lesson, we gave exercises designed to cultivate in the student exactness in the use of each word added to his vocabulary. Exercises to insure facility or prompt selection of the proper word at a given place were also outlined. Finally, both precision and promptness were re-enforced by practice on synonyms and antonyms. If a student were to read a great deal, note each new expression, find all its synonyms and antonyms, and then practice with his enlarged vocabulary after the manner suggested in Lesson 10, he would soon have easy command of wide language resources. But there is another way to supplement the process as described so that still greater returns may be reaped from a given amount of effort. Such a further study—word analysis, as we shall call it—we shall take up in this lesson. If one can analyze properly a given number of words over which he has complete command, he will thereby be given insight into the meaning of two or three times as many more. Furthermore, word analysis will make the consultation of the dictionary a real pleasure and that dry book will become attractive.

No doubt every student has noticed that certain of our words are similar in some of their parts; for instance, tele*graph,* phono*graph,* bio*graph*y, multi*graph,* litho*graph, graph*ite, and others have the common part, *-graph.* This common element, of course, has a meaning

which helps to make up the total meaning of each word in which it occurs. It is from the Greek word *grapho* (I write). It is used with other significant parts to make up the meaning of the words mentioned above.

1. *Telegraph* (to write from a distance), from two Greek words, *tele* (far or distant) and *grapho* (I write). When a telegraph was first invented, it actually did write on a traveling strip of paper and the operator did not have to depend on sound as now.
2. *Phonograph* (a recorder or writer of sounds), from *phone* (sound) and *grapho* (I write).
3. *Biography* (a record or history of someone's life), from *bios* (life) and *grapho* (I write).
4. *Multigraph* (a machine to write many copies), from the Latin word *multi* (many) and *grapho* (I write).
5. *Lithograph* (a print from a stone plate), from *lithos* (stone) and *grapho* (I write). Many of our color pictures are lithographs.
6. *Graphite* (a material with which we may record or write), from *grapho* (I write) and *-ite* (of the nature of).

By studying the first and second words above *(telegraph* and *phonograph),* we see why a far-speaking or far-sounding apparatus came to be called a "telephone." This and many similar words bear evidence that the thorough analysis of a comparatively small vocabulary leads the way to the grasp of a far larger stock of words. Just as we have made use of the *graph*-group, so also we might take the *tele*-group and study the structure of *tele*phone, *tele*graph, *tele*pathy (mental influence from a distance), *tele*graphone, *tele*post, and many others which the student, from this hint, may be able to look up in the dictionary for himself. In this lesson we shall list the most serviceable of the word parts which occur often in the building-up of larger words.

Words like *tele* and *grapho* are called "root words." In word-building, we use not only certain fundamental roots, but also prefixes and suffixes. A prefix is a part

of a word which is put in front of a root word to make up a larger, new word. A suffix is added after the root word for a similar reason. Thus, to the root *change* we prefix *inter-* and get *interchange*. *Inter-* means "between" or "among." When I say, "I can change this article," I mean that for the article I may get another—no matter what; but if I say, "I can interchange these things," I mean that the change must be within a definite group and the substitution of one for the other must be among the members of the group. The suffix *-able* has an obvious meaning. Therefore, *interchangeable* means "able to be changed within a given set or number." Here we have a root, a prefix, and a suffix. In analyzing words we look for (1) roots, (2) prefixes, and (3) suffixes. A mastery of a relatively small number of these parts will give command over a large vocabulary.

2. Sources of English Words

Before listing certain serviceable roots, prefixes, and suffixes, it may be well to mention briefly the way in which the present English vocabulary was built up. It is generally known that modern English is a composite of many languages. Some of our words are of Greek origin, some come from the Latin, some are of Germanic origin, and others are from still other sources or are directly borrowed from modern foreign languages. An example of this last group is *chic* (pronounced "sheek"), a French word used to mean "stylish," "pert," or "attractively lively." Understanding that there are many sources of vocabulary, we must nevertheless recognize three great well-springs of modern English: Latin, Greek, and Anglo-Saxon.

In very ancient times, a barbaric people lived in England. They spoke a Celtic language. But these people

were conquered and pushed back into Wales, Scotland, and Ireland by invaders from Scandinavia and Germany. The conquerors may be considered the founders of our language as we now have it. Though the old Celtic survives to a certain extent in parts of Scotland, Wales, Ireland, and Brittany, modern English has only a few of its words. They are mostly the names of persons and places, such as *Cobb, Jones, Thames,* and *Kent.* Of the common names, the most important are *darn, flannel, tartan, plaid, gruel,* and *brand.*

The incoming Anglo-Saxon language became the backbone of Old English and later modern English. We need not go into the grammatical form of this language and its various changes. We are concerned mostly with its words and their structure. They are simple, direct, and forceful, usually representing concrete images and strong emotions rather than generalizations and intellectual refinements. Thus we find most of the natural phenomena and objects in this tongue: *hill, dale; sea, land; wood, water, stream; heat, cold; rain, hail, sleet, thunder; sun, moon, stars; earth, fire; spring, winter, summer; morning, noon,* and *night.* Family life is also cared for: *father, mother, husband, wife, widow, son, daughter, child, brother, sister, home, roof, fireside, hearth,* etc. The following are typical words expressing strong emotions: *love* with its *smile, anger* and *frown, shame* and *blush, guilt* and *gloom, sorrow* and *tears.* This strong, concrete language, drawing something from the Celtic, became the language of England until the Norman invasion in 1066.

It was through the Norman French that classical (Latin and Greek) words were introduced. The Normans, under William the Conqueror, set about to replace the English tongue with their own language. But they were by no means successful. The two peoples mingled

and the language which emerged in Shakespeare's time and continues to the present was more Saxon in grammatical structure than Norman. But the Norman words, of Latin and Greek origin, were added to the vocabulary. As a result, we now look for Saxon, Latin, and Greek prefixes, roots, and suffixes when we analyze most of the words now in use.

(a) Latin Prefixes

For convenience, we shall begin with Latin prefixes and treat some of them in pairs.

A-, ab-, or *abs-,* and *ad-.*—The prefix *a-, ab-,* or *abs-* means "away" or "from." Thus *abjure* comes from *ab-* (away) and *juro* (I swear) and means "to swear away" or "to forswear something previously acknowledged." *Abject* comes from *ab-* and *jectus* (thrown) and therefore means "thrown away" or "worthless"—carrying with it the notion of "abased," "cast off," or "hopelessly low."

Look up the following words: avert, abhor, abduct, abnormal, aboriginal, abrupt, abstain, abscond, abrogate. To these add others which may occur to you or which you may look up in the dictionary.

Ad- means just the opposite, that is, "to," "at," "toward," or "for." *Admire* comes from *ad-* (at) and *miror* (I wonder). *Adore* is from *ad-* and *oro* (I pray or speak) and therefore means "to pray to" or "to worship." An *advocate* is one who calls out for (*voco,* I call) or speaks for a cause.

Look up the following words: advent, admission, address, adept, adhere, adjourn, adjust, administer, admit, adopt.

Sometimes the *d* in *ad-* is left out or assimilated to the following letter, and we find *aspire, ascribe, avow, accept, affix, annul,* and *attract.*

Ante- and *post-.*—*Ante-* means "before" and *post-* means "after." Thus we have *antebellum* and *postbel-*

lum—"before the war" and "after the war." (Incidentally *bellum* is a root from the Latin and means "war"; we see it in *rebellious, bellicose, rebel, belligerent,* etc.)

Look up the following words: antecedent, antechamber, antedate, antediluvian, anticipate, antiquity.

For *post-* as a prefix, note *postscript,* which means "that which is written after"; also note *postpone, posterity, postgraduate.* This prefix is used in many compound, technical words, such as *post-natal,* which means "having happened after birth," and *post-frontal,* "back of the frontal bone of the skull."

Look up the following words: anterior—posterior; anteprandial—postprandial; antemeridian—postmeridian.

Circum-.—Circum- signifies "about" or "around." *Circumambulate* comes from *circum-* (around) and *ambulo* (I walk) and means "to walk around." *Circumference* is from *circum-* (around) and *fero* (I bear or carry) and means "that which is borne or carried around," as the boundary of a circle. *Circumstances* are things which stand about or around. A *circumspect* person is one who looks (*spec,* look) all around a thing or problem before he acts. We *circumvent* another when we get (*ven,* come) all around him or his plans.

Look up the following words: circumlocution, circumscribe, circumpolar, circumnavigate.

Sub- and *super-.—Sub-* signifies "under"; *super-,* "above" or "over." Thus we have *subcellar* and *superstructure. Subdue* is from *sub-* (under) and *duco* (I lead); consequently, *subdue* is almost identical in meaning with *overcome.* It will interest the student to note these two words, which mean about the same thing. The Latin got the better of an enemy by the indirect method of leading him under, as shown in *subdue,* while the

Saxon word, *overcome,* gives the feeling of beating one directly by a strong, face-on attack.

The meaning of *super-* can be gathered from *superabundance,* which means "more than an abundance"—"a generous plenty." *Superfine* is more than fine or overfine, and *superfluous* is more than enough—to overflowing (*fluo,* I flow).

Look up the following words: submarine, subterranean, subaerial, subaltern, subconscious, subcontract, subdivision, subject (as a noun, adjective, or verb), subjugate, submission, subordinate, subpœna.

It will be noted that often before *c, f, g, m, p,* and *r,* the *b* is assimilated to the following letter. We find *succor* (to run to a person, to come up as an aid or support), from *sub-* (under) and *curro* (I run); other examples are *suffix, supplant, surreptitious.*

Look up the following words: superficial, supernatural, supercilious (a very interesting word), superintendent.

Sometimes *super-* is written *sur-,* as in *surprise, surround, surrender, survive, survey.*

Trans-.—Trans- means "across." See *transfer* (to bear or carry across).

Look up the following words: transcontinental, translate, transform, transmigration, transcend, transfuse, transfix, transmit.

Inter-.—Inter- means "between" or "among." Thus, *intercollegiate* means "between colleges," as used in the expression, "intercollegiate football." *Interrupt* means "to break in between." A *rupture* is a break of any sort. *Interchangeable* parts are those which are changeable among themselves.

Look up the following words: interact, interbreed, intercede, intercept, intercommunicate, intercourse, interdict, interest, interfere, interfuse, interjection, interlock, intermediate, intermission, interrogate, intervene.

Per-.—This prefix means "through." Join it to the Latin root, *meare* (to pass), and you get *permeare* (to pass through). The English word is *permeate.* Therefore *permeate* means "to pass through," "to fill the crevices or pores and to pervade a thing."

Look up the following words: pervade, perspiration, perpetrate, perjury, permanent, permit, peruse, perverse, persist.

Ex- and *in-.*—*Ex-* means "out," while *in-,* as might be guessed, means "in." Thus, we have *export,* which means "that which is carried out," and *import,* "that which is carried in."

Look up the following words: expel, exact, example, exceed, except, exchange, excite, expand; increase, incline, inclose, inception, incarnation.

It will be noted that *in-* may also mean "not," as in *incautious* (not cautious). See also *improper* (*in-* and *proper*), *incontestable, independent,* and *insufficient.*

Other Important Latin Prefixes.—While we cannot give so much space to all the Latin prefixes, the following list may easily be studied by the student who follows the method already suggested. Of course, the dictionary must be consulted all the time.

1. *con-* (together or with), as in "*con*tend," to strive with; "*con*vention," a coming together.
2. *de-* (down from), as in "*de*scend," to climb down.
3. *re-* (back or again), as in "*re*cline," to lean back; "*re*turn," to turn again.
4. *pro-* (forward or ahead), as in "*pro*vide," to look ahead; "*pro*mote," to move ahead or before.
5. *pre-* (before), as in "*pre*dict," to tell before; "*pre*lude," play before.
6. *post-* (after), as in "*post*pone," to place after; "*post*lude," play after.
7. *non-* (not), as in "*non*combatant" or "*non*sense."

There are other Latin prefixes, but these are the most important.

(b) Greek Prefixes

There are not, in English, so many prefixes of Greek origin as of Latin origin, yet the following selected ones do not exhaust the list.

1. *a-* or *an-* (not or without), as in "*a*theist," one without a God; "*a*chromatic," without color; "*a*phasia," lack of speech; "*a*mnesia," lack of memory. An *anesthetic* (*an-*, not, *aisthetos*, sensible) is something to take away sensation—chemicals like ether and chloroform.
2. *ambi-* or *amphi-* (double), as in "*ambi*dextrous," dextrous with both hands, as though having two right hands; "*amphi*bious," double-lived, as a frog, which can live in water or on land. An *amphitheatre* was a place with a complete circle of seats while the ancient theatre had but a half-circle of seats; thus an amphitheatre was a double theatre.
3. *ana-* (back again), as in "*ana*lysis," a tracing back again; "*ana*gram," something written (*gram*) which may be rearranged, used anew, or used again. The game of *anagrams* consists of rearranging the letters of one word so as to form as many other words as possible.
4. *ant-* or *anti-* (opposite), as in "*ant*arctic," opposite the arctic or north; "*anti*pathy," an opposite or antagonistic feeling.
5. *di-* or *dia-* (through or between), as in "*dia*meter," the measure through; "*dia*logue," speech between two persons.
6. *epi-* (upon), as in "*epi*demic," upon the people—a sickness upon the people.
7. *hyper-* (over or beyond), as in "*hyper*critical," overcritical.
8. *meta-* (beyond), as in "*meta*physics," a study beyond the physical into the spiritual.
9. *peri-* (around), as in "*peri*meter," the measure around —the circumference.
10. *sy-*, *syn-*, or *sym-* (together), "*syn*chronous," together in time—at the same time; "*sym*pathy," fellow feeling or suffering together with another; "*sym*phony," blending together of sounds.

(c) Some Saxon Prefixes

The Saxon prefixes are easy because most of them bear the regular English meaning which they have as independent words. The italicized parts of the following words are such prefixes: *down*right, *mid*ship, *no*thing or *no*body, *off*set, *on*set or *on*slaught, *out*bid or *out*run, *over*flow, *under*bred, and *up*lift. Note also the following:

1. *a-* (at, in, or on), as in "*a*far," at a distance; "*a*foot," on foot.
2. *be-* (to or on), as in "*be*stir," to stir; "*be*drip," drip on.
3. *for-* (away or not), as in "*for*give," give away; "*for*get," not to get.
4. *fore-* (before), as in "*fore*tell"; "*fore*warn."
5. *mis-* (wrong), as in "*mis*spell"; "*mis*take"; "*mis*state."
6. *n-* (not), as in "*n*either," not either; "*n*ever"; "*n*one."
7. *un-* (removal or not), as in "*un*hand"; "*un*just."
8. *with-* (from or against), as in "*with*draw"; "*with*stand."

(d) Suffixes

There are a great number of Latin, though not so many Greek, suffixes in our English vocabulary. We shall list some of the most important. But first note for yourself the influence of a suffix. Take *modest;* now add *-y* as a suffix and make up your mind what the *-y* stands for in *modesty.* Take the ending *-ry* and note its influence when added to *brave* so as to form *bravery.* These suffixes change adjectives which might be applied to one man (that is, a man who is modest or brave) to the name of the quality which that man possesses—in these cases, "modesty" and "bravery." The Saxon suffix for the same thing is *-ness,* as in "good*ness*"; "sweet*ness*"; "bright*ness.*"

The simplest suffixes to understand are the Saxon. The following is a representative list:

1. *-dom* (state or dominion), as in "king*dom*"; "free*dom*"; "Christen*dom*."
2. *-en* (made of), as in "wool*en*"; "wood*en*"; "lead*en*"; "braz*en*," made of brass.
3. *-er* (one who), as in "winn*er*," one who wins; "sing*er*," one who sings.
4. *-ern* (towards or of), as in "north*ern*," towards or of the north.
5. *-ess* (female), as in "lion*ess*."
6. *-ful* (abounding or full), as in "plenti*ful*"; "beauti*ful*."
7. *-hood* (state), as in "mother*hood*"; "father*hood*"; "maiden*hood*"; "knight*hood*."
8. *-ish* (like or belonging), as in "yellow*ish*"; "Dan*ish*."
9. *-kin* (small), as in "lamb*kin*," little lamb; "fir*kin*," a small barrel or cask.
10. *-ling* (little or young), as in "duck*ling*"; "fledg*ling*."
11. *-like* and *-ly* (manner), as in "woman*like*" and "woman*ly*."
12. *-ness* (condition or quality), as in "happi*ness*"; "bright*ness*"; "health*iness*."
13. *-ock* (small or young), as in "hill*ock*"; "bull*ock*."
14. *-ship* (state or office), as in "court*ship*"; "steward*ship*."
15. *-some* (like or causing), as in "glad*some*," causing gladness; "weari*some*"; "tire*some*"; "irk*some*."
16. *-ster* (one who), as in "spin*ster*," one who spins; "song*ster*."
17. *-ward* (toward), as in "heaven*ward*"; "south*ward*"; "for*ward*."
18. *-wise* (way), as in "side*wise*," side way; "other*wise*"; "thus*wise*."
19. *-y* (little), as in "baby," little babe.

A few of the classical suffixes are here given:

1. *-ac* (pertaining to), as in "cardi*ac*," pertaining to the heart.
2. *-aceous* (having the character of), as in "herb*aceous*."
3. *-an* or *-ian* (pertaining to or one who), as in "sylv*an*," pertaining to the woods; "christ*ian*," one who acknowledges Christ.

4. *-ance* or *-ancy* (state of being), as in "const*ancy*," state of being constant.
5. *-ant* (one who), as in "serv*ant*."
6. *-ar* (pertaining to, one who, or having), as in "nebul*ar*," pertaining to the nebulus; "schol*ar*," one who studies; "muscul*ar*," having muscles.
7. *-able* or *-ible* (may be or worthy), as in "cur*able*"; "respons*ible*."
8. *-ee* (one to whom), as in "pay*ee*"; "don*ee*."
9. *-ify* (to make), as in "clar*ify*," to make clear; "de*ify*," to make a god.
10. *-ic* or *-ical* (like or pertaining to), as in "angel*ic*," like an angel; "botan*ical*," pertaining to botany or the flowers.
11. *-ics* (the science or art of), as in "mathemat*ics*"; "therapeut*ics*," science of curing—medicine.
12. *-ine* (belonging to), as in "leon*ine*," belonging to the lion; "mar*ine*," belonging to the sea.
13. *-tion* or *-sion* (act of or state of being), as in "conflagra*tion*," act of burning; "perfec*tion*," state of the perfect.
14. *-ist* (one who), as in "theor*ist*," one who theorizes; "botan*ist*"; "chem*ist*."
15. *-ity* or *-ty* (state of being), as in "humid*ity*," state of being humid or moist; "modes*ty*," state of being modest.
16. *-ose* (full of), as in "verb*ose*," full of words—talkative.
17. *-ry* (being, art of, or place where), as in "brave*ry*," being brave; "surger*y*," art of the surgeon; "fisher*y*," place for fishing.
18. *-itude* (state of), as in "sol*itude*," state of being alone.
19. *-ule* (little), as in "glob*ule*," little globe; "gran*ule*," little grain.

(e) Root Words

Saxon root words are simple and hardly need treatment, but we shall list a few useful Latin and Greek words which are often found as parts of larger words in modern English.

1. *cor* (heart), as in "*cor*e," heart; "*cor*dial," hearty; "con*cor*d," (*con*, together, and *cor*, heart), hearts beating together. On the other hand, note "dis-*cor*d," hearts apart or disagreement.

   Can you find other words with *cor* as a part?

2. *aqua* (water), as in "*aqua*rium," a water tank in which fishes are kept. An *aqueduct* (*aqua*, water, and *duc*, lead) is a means of leading water from one place to another.

   Look up the following words: aquatic and aqueous. Do you know other words with *aqua* as the root?

3. *anima* (life), as in "*anima*tion," liveliness. An *inanimate* object is one without life.

   Look up the following words: animal, animus, animosity, and animadvert.

4. *duc* (lead), as in "re*duce*," to make less since it gives the notion of retracing steps because you are led back; "pro*duce*," to bring forth. We *induce* a man to do a thing because we lead him into the enterprise. We *educate* a boy by drawing out (*e*, out) what is in him.

   What does *ductile* mean? Look up other words with *duc* as a part.

5. *audi* (hear), as in "*audi*torium," a place where we hear speeches and music. A sound is *audible* when the ear can hear it. An *audience* is a group of listeners. It is interesting to note that an *audit* which is an investigation of accounts came from *audi* because such investigations were originally judicial hearings.

   Look up the following words: auditory, inaudible, audiphone, audiometer.

6. *spec* (seeing or sight), as in "*spec*tacles," things with which to see. We *inspect* when we look into a thing.

   Look up the following words: spectrum, respect, retrospect, expect, spectator, and other words containing this part.

7. *cap* (take), as in "*cap*ture," to take; "*cap*tive."

How does *captivate* differ from *capture*? See also *capable.*

cap (head), as in "*cap*tain"; "*cap*ital"; "*cap*itol"; "*cap*tion." *Capillary* means "thread-like or minute tube" because such a tube is fine as a hair. A hair, in Latin, was *capillus* because it grew on the head (*caput*).

Find other words with *cap* or *capt* meaning either "head" or "take."

8. *tract* (draw or pull), as in "de*tract.*" To *detract* from a person is to draw away from his reputation or position. One *attracts* when he draws others to him.

Look up the following words: tractions, retract, extract.

9. *voc* (voice), as in "*voc*al." *Vocal* music comes from the voice and from no other instrument.

Look up the following words: advocate, invocate, vocative, vocation, avocation, revoke.

10. *volv* (rolling or turning), as in "re*volve.*" We *revolve* a thing when we turn it over physically or in our minds.

Look up the following words: evolution, involution, revolution, and others. Why is a pistol called a *revolver*?

11. *temp* (time), as in "*temp*orizes," to take up time or to delay.

Look up the following words: contemporary, extemporize, temporal, temporary, temperate. After looking in a good dictionary, tell why temperance, temperament, and temperature are connected in meaning with the word which represents them.

12. *gen* (beginning), as in "*Gen*esis." The book of *Genesis* in the Bible (*biblos,* book) tells of the beginning. A *geneology* is an account or the words (*logos,* word) about a man's origin. Hydro*gen* (*hydr,* water) is the element necessary to originate water. (Note hydrant and other words.)

Look up the following words: primogeniture, homogeneous, heterogeneous, exogenous, and genetic.

13. *arch* (leader or ruler), as in "mon*arch*y." A *monarchy* has one (*monos*, one) ruler.

Look up the following words: hierarchy, heptarchy, archives. Why should records be called *archives*?

14. *log* (word, or that which is spoken and recorded), as in "bio*log*y," the science which deals with the phenomena of life. It is a collection of the words on that subject. *Anthropology* studies man (*anthropos*, man).

Look up the following words: logic, analogy, physiology, psychology, and the other "ologies" or studies.

15. *gam* (marriage), as in "poly*gam*y," the practice of having many (*poly*) wives; "bi*gam*y," having two (*bi*) wives.

What does *monogamy* mean?

16. *poly* (many), as in "*poly*technic." A *polytechnic* institute teaches many technical branches.

Look up the following words: polygon, polytheism, polydactyl. Why do we call a man who speaks many languages a *polyglot*?

17. *auto* (self), as in "*auto*mobile," a vehicle which moves itself. *Auto-intoxication* is the intoxication from poisons within one's own body.

What is an *autocrat*?

We have by no means exhausted the important root words of the languages, but we have given enough types to interest the student in the discovery of prefixes, suffixes, and roots, and to stimulate him to undertake word analysis. If you should like more of these parts of words, study your dictionary, consult an English and a Latin grammar, and keep a notebook section as suggested in the following paragraph.

Each time you come across a new word, look it up. Has it a prefix? Very well, try to find as many other words as you can with the same prefix and study its effect upon the meaning of each. Is there a suffix? Then do

the same thing in reference to it. The root words, however, will be by far the most interesting. Any student will find it well worth his time to keep a notebook of roots. Devote one or more pages to each root and the family of words in which it occurs. For instance, take *poli* (city). Write on the page as follows:

POLI (city)

metropolis, greatest (*meter,* mother) city.
cosmopolitan city, a city of the world (*cosmos*) with all races for its people.
police, city guard.
politics, city affairs, and, since Greek cities were the units of government, governmental affairs; and so on.

While, of course, the study of foreign languages will help the student greatly in the mastery of English words, much progress can be made by one who speaks only the mother tongue if he systematically consults the dictionary and follows the directions given in this lesson. Indeed such a practice will make the acquisition of a foreign vocabulary easy for him when he does take up the study of tongues other than ours. Certainly he will have an insight into his own language and he will, no doubt, use words at his command in a discriminating way. The greatest safeguard against the incorrect or inaccurate use of words is a knowledge of their original meanings and the primitive meanings of their parts.

In conclusion, then, I strongly recommend each student to keep a notebook which fits easily in the pocket (preferably the loose-leaf kind) for the purpose of recording words in groups. The grouping will be according to common parts. There will be families brought together because of a common root, groups with the same prefixes,

and others recorded one after the other because of suffix agreement. This work will be of absorbing interest and permanent profit.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson through two or three times so as to get the entire meaning.

Second and Third Days.—Take time to look up all the words which are mentioned in the lesson and which the lesson does not explain fully.

Fourth Day.—Outline a speech about the origin of English words. Deliver it orally from the memorized outline. Be careful to have your illustrations well prepared. Get some from other sources than this lesson.

Fifth Day.—Prepare a speech on the subject, "Vocabulary-Building."

Additional Reminders

1. Are you keeping up your posture and breathing exercises?
2. Are you observing and criticising other speakers?
3. Are you practicing many extemporaneous speeches?
4. Are you working on your vocabulary?
5. Are you keeping up the reflection hour?

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What is the difference between exactness and facility in the use of words? Do you use words with exactness? Have you facility?

2. Is a large vocabulary necessary for a speaker? Is a ready use of words necessary? Of the two, scope and availability, which is more vital to a speaker's success?

3. What is a prefix? a suffix? a root?

4. What are the great sources of English words? Name other sources.

5. How does *consult* differ in meaning from *confer*?

6. How are *perplexity, astonishment, bewilderment,* and *confusion* related?

7. What added idea has *novel* over *new*?

8. Distinguish between *contemporary* history and *modern* history.

9. How are *model, pattern, prototype,* and *archetype* related?

10. Can you get other groups of words like those mentioned in Question 5? Does word analysis help you to make distinctions? Does it aid in understanding words? Keep a collection of related groups.

11. What effect on the style of a man's speech has the use of a great many Saxon words? a great many classical words?

12. Why should a vocabulary be made up of words of various sources?

13. In actual address, should you incline toward one class of words, or is variety desirable?

14. Can variety be secured by an effort of the will at the time of delivery, or will it arise naturally if the preparation and study of words has been varied?

LESSON 12

GENERAL IDEAS OR CONCEPTS

In Lessons 9 and 10 we consider the ways in which a speaker could give an audience an appreciation of images. We assumed that an image of something actually seen, heard, felt—in short, experienced—was the simplest mental possession which a speaker could consciously have. The use of words to transfer this image to the mind of the listener, we called "description" in some cases and "narration" in others. But in all cases, we insisted that images were the impressions of particular things; concrete things, real, existing things. Among our examples of images were a particular sunrise as witnessed by Edward Everett, the execution of a French criminal in a certain place at a definite time, and the re-creation of the scene enacted on Bunker Hill during the nineteenth of April, 1776. All these were records of particular things. But the mind often goes beyond the particular.

It is well known that after the mind has been impressed with a number of particular experiences, it begins to group them together and to note points of likeness and difference. Then emerges a general notion. After seeing many sunrises, we note that while on one morning the sun looked red and on another more golden, while on one morning there was a mist and on another all was clear, still every sunrise had some characteristics in common with every other sunrise. These points of likeness exist for all and are inseparably connected with our mental appraisal of sunrises in general. This and other abstract notions fill our minds and seek expression dur-

ing a speech. It will be the purpose of this lesson to explain the nature of general ideas or concepts (as the psychologists would call them) and to outline methods of expressing them to other people.

1. Individual Differences and Family Likenesses

Let us suppose that you were to attend the meeting of a New York local union of typesetters. The men would come and the chairman would call the meeting to order. The minutes of the last meeting would record, let us say, that a resolution had been passed to the effect that the period of apprenticeship in a certain line of employment should be three years instead of two. A further reading would tell you that $300 had been spent for sick relief and that the strike in such and such publishing house had been arbitrated with the following scale of wages and hours of employment as the basis for the resumption of work, etc. Then the new business would include a discussion of the recently proposed workmen's compensation law and a committee would be appointed to attend the legislative hearing as an instructed delegation.

On another evening you visit the bricklayers' union and hear a discussion of the duties of a master bricklayer in contradistinction to those of a helper or hod carrier. The rule that the trowel must be retained in the hand throughout the hours of employment, is repeatedly mentioned. So also do you find out that there is a certain, standard number of bricks to be laid as constituting a union day's work. Life insurance, you learn, has just been paid to a widow whose husband died the month before. Then, going to the meeting of a miners' union in Pennsylvania, another of locomotive engineers, and yet another of marble cutters, you are informed concerning the details of each union's business.

After visiting many unions, you discover that while one deals with this trade and another with that, while one has a long period of apprenticeship and another a short period or no apprenticeship at all, while one insists on a rigid wage scale and another on a flexible rate of pay, while one objects to the introduction of machinery and another offers no objections whatsoever—all have certain points in common. All stand for collective bargaining, so that the individual workman is not at the mercy of a more powerful employer, all seek to shorten the hours of work and lengthen the time available for rest and recreation, all seek to keep their members informed concerning the state of their trade throughout the country. In short, certain things are essential to all unions (these are the family points of agreement) while certain other things are peculiar to particular unions. Your impressions of a particular union are those received through your senses while at its meeting, but your notion of "labor union" as a general name includes only the features which are general or common to all.

We form concepts or general notions of all things which are similar in certain essential respects though possessing individual differences. Thus your concept of "house" embraces certain features of structure and shelter possibilities, and disregards accidental or minor details of size, material, and color of the paint. John Smith and Tom Jones differ from each other in many respects, but both come under your notion of "man" because they possess the features which are characteristic of manhood. In other words, an image or the impression of a real thing which you can get through your senses is particular, while a concept or notion of the essential features of every member of a class is general. Concepts include only general characteristics.

2. Kinds of Concepts

General ideas which you may want to express to others are of various kinds. The most important are:

1. *Classes of physical things,* usually expressed by a common noun. Thus the word "house" is the name of a class of buildings which have certain characteristics in common. So also: desk, man, snowstorm, suspension-bridge, battleship, aeroplane, balloon—each representing a general group of individual things.

2. *Processes or principles of operation.* For instance, suppose you are a dairy man and you have knowledge of the process of pasteurizing milk; your notion is general rather than particular, especially if you are acquainted with more than one pasteurizing plant. You know that whether the milk is brought in cans or bottles, from near or far, it must all be put into a tank where its temperature is brought up to a certain point at which disease bacteria are rendered harmless, and the temperature must be maintained at this point the required period of time. The heating tank may be of one or another material in any particular plant, but in all cases it must be constructed so as to be able to stand the heat and it must be of a material which will not harm the milk. Such is your concept of the process of pasteurization. Any principle of operation or process, be it the one mentioned, electrotyping, printing, surgical technique in removing an appendix, method of teaching a language, or what not, may be known as to its general, essential characteristics. These qualities constitute your concept of the process.

3. *Abstract or general qualities,* like goodness, utility, or beauty. Suppose you say: "This blond woman has beauty and so also has that brunette." "This building is beautiful and so is that painting." All these individual things are different, yet each has something which you

call "beauty." If at some time you were asked just what is meant by "beauty" you would have to make clear your general notion. If for instance you should say, "The White House is beautiful but the Capitol is not," it might be necessary for you to make clear the essentials of beauty to defend your statement.

Most concepts come under the three classes just mentioned—physical classes, principles or processes, and abstract qualities.

3. The Expression of a Concept

Concepts, as a rule, can be represented by single words or small groups of words. For example, the word "utility" expresses a general, abstract notion of quality. If you should use that word and all the people who heard you should understand it in exactly the same way that you do, then the single word would fully express the concept. But very often listeners either do not know the word at all, or are uncertain concerning its meaning, or attach a meaning to it entirely different from the one you have in mind. Furthermore, besides reacting to the word in the wrong way, the listener may have either no notion at all or a hazy one of the concept you wish to express. Therefore it is usually necessary to express concepts in round-about ways so as to leave no doubt about the grasp of the concepts and therefore the exact meanings which you attach to your words.

Let us use an illustration already mentioned. You are saying that the aim of all production (the co-operation of land, labor, and capital) is to create utility. Then you explain, saying, "The only object for engaging in the manufacture of shoes, is the creation of a useful article, the shoe. Shoes are useful because they are formed so as to protect the feet from rough knocks and from cold. Their

form and material enable them to serve this useful purpose. Their usefulness or utility arises because men have given them the proper form. But even this human need of protection for the feet could not be met if the shoes were not transported to the place where the user needs them. Consequently while the manufacturers create form utility, the railroads give them place utility. Furthermore, shoes must be on hand at the time they are needed. The retailer, who keeps a stock from which to meet the user's need at the proper time, gives a time utility to the shoes. All economic production is directed to creating just such utilities in goods or services. Looking back at each kind of utility mentioned we can say that utility, in general, is something connected with the good which makes it capable of satisfying human wants." After such a talk, the hearer who had never come across the word "utility," would get some idea of its meaning and the one who had not made the abstraction for himself would be guided to make it. The following extract from Henry Ward Beecher's famous speech in London on the question of Slavery (the last of his five speeches in Great Britain) expresses a concept of "state's rights" in such a way that it will be clear to one who has not had the notion before, and makes clear the use of the words for one who has the notion but has never heard that particular expression of it.

(*a*) *Example of Expressing a Concept*

Now, take notice first, that the North, hating slavery, having rid itself of it at its own cost, longing for its extinction throughout America, was unable until this war to touch slavery directly. The North could only contend against the slave *policy*—not directly against slavery. Why? Because slavery was not the creature of national jurisprudence, but of State law, and subject only to State jurisdiction. A direct act on the part of the

North to abolish slavery would have been revolutionary. (A voice: "We do not understand you.") You will understand me before I have done with you to-night. (Cheers) Such an attack would have been a violation of the fundamental principle of State's rights.

This peculiar structure of our Government is not so unintelligible to Englishmen as you might think. It is only taking an English idea on a large scale. We have borrowed it from you. A great many do not understand how there can be a State independence under a National Government. Now I am not closely acquainted with your affairs, but the Chamberlain can tell you if I am wrong, when I say that there belong to the old city of London certain private rights that Parliament cannot meddle with. Yet there are elements in which Parliament—that is, the will of the nation—is as supreme over London as over any town or city in the realm. Now, if there are some things which London has kept for her own judgment and will, and yet others which she has given up to the national will, you have herein the principle of the American Government—(cheers)—by which local matters belong exclusively to the local jurisdiction and certain general matters to the National Government.

I will give you another illustration that will bring it home to you. There is not a street in London, but, as soon as a man is inside his house he may say, his house is his castle. There is no law in the realm which can say to that man how many members shall compose his family—how he shall dress his children—when they shall get up and when they shall go to bed—how many meals he shall have a day, and of what those meals shall be constituted. The interior economy of the house belongs to the members of the house, yet there are many respects in which every householder is held in check by common rights. They have their own interior and domestic economy, yet they share in other things which are national and governmental. It may be very wrong to give children opium, but all the doctors in London cannot say to a man that he shall not drug his child. It is his business and though it is wrong, it cannot be interfered with. I will give you another illustration. Five men form a partnership of business. Now, that partnership represents the National Government of the United States; but it has relation only to certain great commercial interests common to them all. But each of these five men has another sphere—his family—and in that sphere the man may be a drunkard, a gambler, a lecherous and indecent man, but the firm cannot meddle with his morals. It cannot touch anything except business interests which belong to the firm. Now, our States come together on this doctrine—that

each State, in respect to those rights and institutions that were locally peculiar to it, was to have undivided sovereignty over its own affairs; but that all those powers, such as taxes, wars, treaties of peace, which belong not only to one State but also in common to all States, went into the General Government. The General Government never had the power—the power was never delegated to it—to meddle with the interior and domestic economy of the States, and it never could be done. You will ask what are we doing it for now? I will tell you in due time. Have I made that point plain? (Cheers)

4. Methods of Making Concepts Clear to Others

A study of the illustration concerning the word "utility" and the Beecher exposition just quoted may give a basis for listing the more important ways of making a concept clear to others.

1. *The specific illustration,* strange as it may seem, is the most effective means of making the general concept clear to others. The specific illustration used must have two features, however, if it is to carry with it a grasp of the general notion.

(a) It must be familiar to the audience. In the extract from Beecher there are three specific illustrations of the general principle which Beecher has in mind—the possibility of local authority separate from general authority. In the one case the local independence takes the form of municipal privileges of London, in another it reveals itself as household rights in contradistinction to municipal laws, and the third shows a separation of business responsibility and private, moral responsibility. A grasp of these illustrations makes easy a grasp of the idea of state's rights. At least one, and possibly two or all three, of these specific instances must have been familiar to persons in the audience.

(b) The instance must have the points essential to the concept which is being expressed, though still possessing

its individual points of difference. Here, each instance given was different in peculiar respects from the slavery rights of states in America, but each had this essential point, that a member of a larger group is restricted in certain respects because of the authority of the group over its members, but he may retain certain peculiar rights which the group cannot alter or diminish.

2. *The direct enumeration of all the essential characteristics which make up the concept* in terms familiar to the audience, will often be the best way to make the notion clear. Notice the manner in which the apostle impresses, upon the Corinthians, his idea of the abstract quality of charity (love) as a Christian virtue.

Though I speak with the tongues of men and angels and have not charity, I am become as a sounding brass and a tinkling cymbal. And though I have the gift of prophecy and understand all mysteries and have all knowledge, and though I have all faith so that I could remove mountains yet have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned and have not charity, it profiteth me nothing.

Charity suffereth long and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things.

Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall pass away. For we know in part and we prophecy in part. But when that which is perfect is come, that which is in part shall be done away. When I was a child, I spake as a child, I understood as a child, I thought as a child; but when I became a man, I put away childish things. For now we see as through a glass, darkly; but then, face to face; now I know in part; but then shall I know even as I am known.

And now abideth faith, hope, charity—these three; but the greatest of these is charity.

(a) Contrasting opposite qualities with those enumerated often help to make the positive enumerations more clear. Notice in the passage above, how the permanent, abiding quality of love is made clear by contrast with the temporary and partial nature of prophecy and knowledge. In the second paragraph, long suffering is mentioned at the beginning and end while in the middle it is brought out by an enumeration of opposite characteristics. In the last two paragraphs, again, the permanence of charity (or love, as the revised version of the Bible has it) is brought out by contrast. In Lesson 1, the exposition of the notion of tact depends on enumeration and contrasted enumeration.

3. *A careful discrimination between the notion and another very similar notion helps* to make it clear. This method is often found in legal addresses, especially the judge's charge to the jury. We can imagine a judge saying the following:

You have heard the matron of the prison testify that this nurse, accused of murdering her employer, said that she did indeed give Mr. A— an overdose of strychnine on the night of April the twelfth, in consequence of which he died. The prosecuting attorney has been unable to obtain a more complete statement from the accused, though she acknowledges all the matron says and furthermore admits that she once stole money from her employer.

Now the prosecuting attorney contends that the statement to the matron is a confession of guilt—the indictment being for murder in the first degree. It will be necessary for me to instruct you concerning the nature of a confession of guilt, for if you judge this to have been such a confession, then you must render a verdict of guilty.

If a person were to go to a store and take away a package which did not belong to him, under the impression that he had a right to take it because a third person had bought it and left it on the counter for him, then the acknowledgment of taking the package is not a confession of guilt to the charge of theft. To confess theft, the accused must not only acknowledge the fact of

taking the package but also the intent to take something to which he was not entitled. What the accused in such a case makes, is not a confession but an admission. A confession in criminal law is a statement freely made which acknowledges deed and intent sufficient to establish guilt; but an admission is a statement of fact which may or may not incriminate the maker in relation to the charge mentioned in the indictment.

The admission in this particular case makes it unnecessary for the prosecutor to bring forth further evidence to prove that the overdose was administered by the accused; but to convict the accused of murder in the first degree, he must convince you beyond a reasonable doubt that when she administered the strychnine she fully intended to kill her employer and she succeeded in carrying out her intention.

Furthermore, the confession that she stole money from her employer, though a real confession of theft, does not constitute (together with the other admission) a confession of guilt when the indictment is for murder. Of course it does tend to break down her moral reputation; but it does not change an admission of fact to a confession of guilt. A confession is a voluntary and complete acknowledgment of all that constitutes the crime stated in the indictment.

5. Thoroughness in the Expression of a Concept

A general notion is fully expressed when two things have been accomplished: (1) When it has been identified as a member of some larger or broader class which is familiar to the audience, (2) when its own, essential, and peculiar characteristics have been brought out. It will be noticed, in the example of the judge charging the jury, the confession is identified as belonging to a greater class of things, namely, statements of any sort made by an accused person. Its own peculiar characteristics, which differentiate it from others of the general group, were then enumerated and made clear. They were the voluntary character of the statement, without the influence of fear or hope, the acknowledgment of fact, the acknowledgment of intent, and the complete covering of all the definition of the crime stated in the indictment. In

most cases, the thorough listing of all the essential characteristics of the general notion is sufficient to make it clear, but the thorough method calls also for the location in a greater class.

6. Definition

The most compact and economical means of representing a concept completely, is the logical definition. Observe that in the following definitions the greater class is expressed in *italics* and the essential features which differentiate the notion from others of the class, in roman type.

1. The protective tariff is a *tax on imports,* designed to raise the market price on foreign goods brought into this country, in order to give American producers a competitive advantage.
2. A trust is a *combination of the means of production in a certain field* sufficiently powerful to control enough of the output in that field to enable it to regulate, in a monopolistic manner, the prices of the commodities it produces.
3. A shipping subsidy is *a grant of money by the government* to shipowners, made with the general expectation of fostering the shipping industry and not made because of specific services to be rendered in return.
4. Economics is the *study* which seeks to discover the origin and nature of human wants and to formulate the laws according to which men in organized society satisfy those wants.
5. State's rights is a *principle in government* whereby a state, though subject to the authority of the national government in matters of national welfare, is recognized as having its own authority over state policies and institutions.

It can be seen that a good, logical definition contains a compact mass of matter. But its very compactness, the thorough covering of the whole ground in a small compass, renders it of little service as a means of expressing a notion to one who is not already fairly acquainted with it. The great value of the definition is to sum up in convenient form and to drive home a notion already made

clear by methods we have described. Notice that in the judge's charge, on page 220 the definition is the last thing given. It comes at the end of a fairly lengthy exposition. Would this definition have given much enlightenment to one in need of its information if it had not been preceded by the illustrations and discriminations? But on the other hand, coming at the end, does it not gather together in excellent shape for ready reference, a notion made clear by the more expansive method of expression?

Often we see text-books which begin their treatment of subjects with definitions, the meanings of which are gradually unfolded by illustrations. The better method is to begin with the specific cases—enumeration and contrast, and work on till the notion takes shape in the mind of the reader or listener. Then seal it with a proper definition. Our advice, therefore, is to employ definition, not so much for the purpose of giving information, but rather to record your notion in crisp and accurate manner for ready reference.

7. Importance of Skill in Making Concepts Clear

We have already intimated that it is very necessary for a speaker to be able to re-create clear images; it is just as important for him to convey his general notions to others. In a real speech we are not likely to find images and only images, or concepts and only concepts, but these and other things which the speaker has in mind come forth intermingled. Though we discussed the expression of images in a separate lesson, that is no reason for assuming that a speech will be devoted to this element of expression alone. So also with the concept. Use it where it is necessary, when it forms part of your message and is of service, and in doing so, follow the method outlined in this lesson. As a rule, a speaker is primarily interested

in images and general ideas because they are the information which the audience must have as the basis for some argument or appeal. Unless the audience has some facts in mind (particular and general truths) it will not be able to follow an argument. Furthermore, the clearer the presentation of the facts and concepts, the easier it is to follow the argument, while a very forceful presentation of these basic things often makes further argument unnecessary. Truth, clearly apprehended, argues for itself and makes its own appeal. For instance, a well-known lawyer argued in favor of regulating the stock exchange so as to do away with certain evils. So clearly did he represent the evils and so simple was the exposition of his concept of what a stock exchange ought to be that after he had presented his facts and notions, but few in the audience needed any argument to make them accept the kind of remedy which he suggested.

8. Exposition and a Particular Audience

If all the people in an audience are as well-informed as you on the subject and understand the terms you employ, the problem of expressing your concept reduces itself to a choice of the best words. Under such an ideal condition the various devices described in this lesson would not be necessary. These methods must be used because of differences between people, differences in mental stock and vocabulary. The speaker has a concept and some in the audience have never formed it. But they have other ideas which can be called forth to help them receive the new notion. Our illustrations, comparisons, and contrasts are devices whereby the speaker seeks to make the minds of the hearers take in new ideas because of the power which they have through the possession of other similar ideas. Therefore, the problem for the speaker is,

first, to determine when a particular audience needs to have the concept made clear and, second, what method of elucidation is best from the standpoint of what they already know. It is unwise to over-explain, but on the other hand the speaker should not run the risk of being misunderstood. Obviously, one audience will appreciate a certain kind of illustration while another audience will be able to understand quite a different parallel. Notice that Beecher, talking to a mixed audience, gave three parallels—one to appeal to those acquainted with governmental affairs, one to appeal to business men, and another to educate the general citizen.

It is very important when using words which express essential concepts and while expounding a concept at length, to watch the audience for any indications of impatience, on the one hand, or lack of understanding, on the other. This is a comparatively easy task, for people very clearly give signs of intelligent grasp, misunderstanding, or impatience. These signs should guide the speaker in the matter of further exposition. We may sum up by saying, "Watch your audience and try to make the new thing clear by illustrations of like, opposite, or related things which are familiar."

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson through a second time and then write your own definition of "image" and of "concept." Then read the lesson again. Read also Lesson 9.

Second Day.—Take the word "statesman" and tabulate the essential characteristics a man must have to be classed as a statesman. A good method is to select ten men who are, in

your estimation, statesmen. List them. Then enumerate, in two columns, their characteristics. In the first, put individual and non-essential characteristics; in the second, put characteristics essential to the concept "statesman." For example:

	Non-Essential	Essential
Alexander Hamilton	.....	.....
	.....	.....
Thomas Jefferson	.....	.....
	.....	.....

Third Day.—Outline and develop orally a eulogy of some contemporary statesman whom you admire and, in the course of your eulogy, make clear your concept of "statesman" and show how the particular person is entitled to be included in the class. (If you wish, substitute "genius," "artist," "musician," or any other concept the working out of which will interest you.)

Fourth Day.—Write down a clear presentation of one of the processes with which you come in contact in your work.

Fifth Day.—Write definitions of three of the following expressions and give presentations of the concepts, the last sentences of which will be the definitions you have formulated:

(1) Avarice; (2) humility; (3) business morality; (4) fountain pen; (5) neutrality; (6) camera; (7) patriotism; (8) any process with which you are familiar.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Did you ever hear a speaker use persistently a word which was unfamiliar to you? What effect did it have on you? How could the evil have been remedied?

2. What is meant by "family likeness" when that expression is used in connection with the individuals which go to make up a group?

3. What is your definition of "concept"?

4. Name the three classes of general ideas classified in this lesson. Could you add one or more classes which are not included in those three?

5. In the discussion of "utility," is the definition given first or last? What is the advantage or disadvantage of giving a definition first? of giving it last?

6. What is meant by "specific illustration" as a means of making a general notion clear? What are the necessary features of such an illustration?

7. After reading the exposition of the idea "charity" as given by Paul, formulate your own definition of "charity."

8. What purpose does contrast serve in making a concept clear?

9. Besides concrete illustration and enumeration of essential characteristics, what other device is of service to make a concept clear?

10. What two things must be cared for in an exposition in order that the concept should be fully expressed?

11. Why has definition been called "exposition boiled down"?

12. What are the essential features of a good, logical definition?

13. What is the value of clear exposition to the maker of general speeches?

14. Sum up the advice concerning the adaptation of exposition to a particular audience.

15. Give half a dozen examples of concepts in each of the three groups.

16. In which group do "chemistry," "eloquence," "submarine," and "utility" belong?

17. Where does the subject-matter of this lesson fall in the general outline or plan of this Public Speaking Course?

LESSON 13

ARGUMENTS AND THEIR PRESENTATION

Thus far we have discussed the presentation of images and concepts so that the audience may be put in possession of them just as they exist in the mind of the speaker. Such expressional efforts are concerned with re-creation —the re-creation of particular mental images or general notions which the speaker has. But there is a possibility that these images and concepts or combinations of them as held by the speaker may be errors or perversions of the truth. A very interesting book has been written by Professor Münsterberg, of Harvard University, in which he gives many instances of people in court who testified to certain facts and described them clearly, believing them to be true, although later they were shown to be false. In other words, it is one thing to represent an image or idea clearly and quite another to insure its truth. The promoter, selling mining stock, may paint a vivid picture of extensive and successful operations, but he may not be able to demonstrate the actual existence of such a mine anywhere save in his own fertile imagination. Besides particular and general ideas, we also form opinions or judgments which likewise may be clearly presented, but which also will need defense as to truth and acceptability.

If you were to paint a word picture of a wonderful mine and your audience were to accept it as existing just as you describe it, there would be no need for you to take precautions to guarantee the actual existence of the mine. If you were to expound the process of ore extrac-

tion used in the mine and it were accepted as a true exposition, there would be no need of demonstration. If you were to express the opinion that such a mine operated in such a manner would be a good enterprise in which to invest and the audience were to understand and adopt the opinion, there would be no practical advantage in showing them just why the opinion is a justifiable one. But often it is necessary not only to present but also to justify and defend. Such an operation we call an argument. Thus far we have discussed the presentation of percepts and concepts; before taking up the details of argumentation, we shall treat the clear presentation of judgments.

1. A Judgment and its Statement

Our experiences throughout life lead us to link things together in various relations. Thus we say, "Apples are sweet," placing apples in a class relation with all other sweet things. We have our ideas of what things are good, bad, or indifferent. We may come to the conclusion that "The tariff is a benefit to the country." This means that we deliberately place the tariff among the things good for our country. Such a conclusion is a judgment. A judgment always includes two or more things and a definite relation between them. It is a belief which we form deliberately; it is an opinion. When stated, such a belief, opinion, or judgment always takes the form of a proposition. The following are typical propositions:

1. Labor unions are beneficial to the community as a whole.
2. A college education is of value as a preparation for business.
3. Private ownership of land is justifiable.

4. Political parties are necessary in a democracy.
5. John Smith is an honest man.

Notice that between things a relationship is stated which may or may not turn out to exist. Sometimes the relationship is stated as one which ought to exist, thus:

1. The United States should grant self-government to the Filipinos.
2. Railroads should be required to publish annual reports of the physical value of their property.
3. The President of the United States should be elected for a term of six years and be ineligible for a second nomination.

In each of these cases, the expresser of the proposition has one thing clearly in mind (say, labor unions) and another (things beneficial to the community) and he affirms a close relationship. The student might here say that when one forms a concept, he also relates a number of things so as to come to a grasp of their common or class features. That is indeed true, but the total product —the concept or general notion—is built up gradually and almost unconsciously; certainly the thinker is not aware of the steps. Many, many experiences with particular apples of various sizes, shapes, colors, and flavors make us gradually get a notion of what constitutes apples in general. In the case of the judgment, however, the related thoughts are constantly kept in mind, each separate from the other and compared. We select one notion (as tariff) and another (national welfare) and, after carefully inspecting them, we say that they are or are not related thus and so; we form the judgment deliberately and state the result in the form of a proposition.

These propositions may record relationships which do exist, have existed, or will or should exist between two things. If the proposition clearly presents the relationship which the speaker has in mind, then we say that

the opinion has been clearly expressed. Whether we accept it or not, if we understand it, the expression has been clear.

If the speaker feels that his opinion is not understood, how shall he elaborate its plain statement so as to make it clear? In such a case, the amplification will consist of a proper exposition of the notions included in the proposition. For instance, "tariff" is taken up and presented according to the rules already laid down for the expression of concepts. The same is done with "national welfare." If one of the terms of the proposition is particular and not general, present it like any other image. After the speaker has obtained a clear grasp of his proposition, the next step is to verify it so that the audience will accept it because they see that the steps by which it was reached were reasonable steps.

2. Why Opinions Need Verification or Demonstration

Our minds are filled with a multitude of beliefs which have come to us through various channels. Some of them are very trustworthy because we have made them carefully after investigating all the related facts. But others are unreliable, having grown up through prejudice or haphazard misinformation. For instance, a mechanic can tell you just what style of machine is best for a certain kind of work. His judgment here is good; he has had direct experience with machines; he has tested all the parts and has no more reason to lean in one direction in his final judgment than in another. You could not fool him about machines and if he expressed the proposition, "Machine B is better than machine A," he could give good and sufficient reasons for it. Yet that same man, with next to no trustworthy knowledge of politics,

government, or economics will firmly hold to the belief that the Republican Party is better than the Democratic, or vice versa. He may have the merest hearsay information about the parties, yet he has formed an opinion which he does not hesitate to put forth as a proposition. Again, we often say, "I believe this or that man is a fraud," when we have no foundation for the opinion beyond some peculiarity in his speech or appearance. In short, opinions which we hold and act upon are of varying degrees of trustworthiness. Whenever a speaker feels that his opinion is not accepted by his hearers or when he wishes them to accept an opinion which is acceptable only when known "from the ground up," he undertakes to verify all that led to his conclusions; he undertakes to establish his opinions by argument.

3. Sources of Opinions Which Should be Tested.

There are two general sources of material from which we make our beliefs: (1) directly observed facts and (2) inferences or actions of the mind. Let us illustrate. Suppose you and I are in a room and, while you are at the table writing, I look out the window and see that the ground is wet. I say to you, "The ground is wet." I am reporting a fact, something with which I come into very direct contact and which I know, because my eyes see it. Or again, let us suppose that it is dark and I cannot see well, but I put my hand out on the sill and say, "The sill is wet." Again I report a fact, for my hands touch the water and I trust my sense of touch as well as my sense of sight. Anything which comes to me through the report of my senses I believe exists and I accept as a fact. Now we can define a *fact* as *knowledge which a normal person gains through the use of normal sense organs under favorable conditions for observation.*

Suppose, after saying to you, "The ground is wet,"

I also say, "The sky is clear." You accept my reports and say, "Then, it has been raining." Here is a belief which you express and which I also accept, though neither of us directly observed the rain as it fell and as it ceased to fall. So often have we seen the ground wet after rain that the wet ground leads us to infer that it has been raining. In this case, a fact is observed and its cause inferred. Now I hold the belief that it has been raining just as well as I hold the belief that the ground is wet; one opinion is based on fact and the other is based on inference.

Let us give yet another illustration. A traveler on a lonely road finds a man lying dead with a bullet-hole in his head and a revolver with one chamber empty by his side. He truly accepts these facts which he gets by observation, but he also believes that the man committed suicide.

Opinions rest upon two things, observed facts and inferences of the mind. If these sources are not drawn on carefully and with proper safeguards, our opinions are likely to be untrustworthy. A critical listener, to whom we are addressing an argument, will not accept our propositions unless we make it clear that the sources were consulted thoroughly and discreetly. But, you might say, "How could anyone be mistaken about a fact?" Very easily, through faulty observation. Often, when the light is poor we think we see things which do not exist or which exist in a very different character under good illumination. So, also, inferences may be fallacious. In the case of the rain inference just given, an error might exist, for the ground could be wet because someone sprinkled it, just as well as it could be wet from rain. The suicide inference would have been a wrong one if the dead man had been murdered. An argument, to convince, must clearly present the facts

and inferences which lead to the proposition to be proved, and it must show that they are all acceptable so far as careful investigation can make them. Of course, we all know that a popular man can often get his opinion accepted merely because the crowd likes him and will agree with anything he says, or an unscrupulous man may play upon prejudices so as to get an opinion accepted without rigorous demonstration; but we wish to show how a proposition may be made acceptable on its own merits or because it is the reasonable conclusion to be drawn from trustworthy facts and inferences.

4. How an Opinion is Built Up

Let us suppose that as an American, reading the various papers and discussing current topics, you had formed an opinion of the Irish Home Rule situation as it loomed up in the early part of 1914. A bill giving Ireland home rule was presented to Parliament, whereupon the influential people in Ulster, a northern county of Ireland, said that if such a bill were passed, Ulster preferred to be retained under the British rule and not included in the Irish government, as provided for in the bill. After gathering all the facts possible, you formed a number of opinions somewhat as follows:

1. The interests of the people of Ulster are more bound up with Great Britain than with the rest of Ireland.
2. Under British rule Ulster has prospered.
3. Under Irish rule her prosperity would be diminished.
4. To include her under a general Irish government would result in continued civil war.

Each of these propositions sums up a particular field of the whole discussion, and, if all of them are accepted,

they in turn will lead you to infer a wider belief somewhat as follows: It would be to the interests of Ulster to be exempted from the provisions of the Irish Home Rule Bill.

Now if you were to state this as a proposition to someone else and should want to defend it, your first step might be to say the proposition was a tenable one because, first, the interests of the people of Ulster are more bound up with those of Great Britain than with the rest of Ireland, and so on down through the four reasons.

But just as your main proposition is supported by the less wide propositions from which it is logically inferred, so each of these in turn may have still more minute reasons as supports. Taking item 1 you might offer the following supports:

(a) Racially Ulstermen are English and Scotch rather than Irish.

(b) In religion, Ulstermen are Protestant rather than Catholic like the rest of Ireland.

(c) In temperament, Ulstermen are like the Scotch rather than the other Irishmen.

(d) In business, they are allied with the commercial and manufacturing interests of Great Britain rather than with the small farming of the rest of Ireland.

(e) Past history shows that there has been continual strife between Ulster and the rest of Ireland, while there has been sympathy with England.

But the further you go, the more evident it becomes that you must offer some facts to support your statements. To support the notion that Ulstermen are racially different from those of southern Ireland you say: "Due to difficulties with the people of Ireland, James I, in 1610 sent over a colony of English and Scotch settlers to Ulster. These people were favored by the English government and thrived. But the rest of Ireland was

rebellious against the English government and hated the men of Ulster. Indeed, in 1641, six thousand of the Ulstermen were massacred. There was retaliation and the consequent bitterness kept the two peoples apart. A comparison of names will show that the original blood, Scotch and English, predominates in Ulster, different from the Celtic blood in the rest of Ireland."

To support the second statement, about religion, you would have to give the census reports showing the great predominance of Protestants in Ulster and the overwhelming majority of Catholics in the rest of Ireland. And so on down, all inferences would be given their fact supports. You have not gotten to the bottom until your reasons rest upon (1) competently observed facts and (2) opinions which are generally accepted. Even this last should be properly checked up by observed facts.

5. Example of Support

Note the following brief argument. It might be outlined somewhat as follows:

The United States should grant Cuba reciprocity.

1. Because we have guaranteed to establish a strong government in the islands.
2. Because a strong government can be maintained only through commercial prosperity.
3. Because reciprocity will secure commercial prosperity.
   (a) It will give Cuba a needed market for sugar.
4. Because our industries will not suffer from this.
   (a) Our markets need not only our own supply of sugar, but also Cuba's and more.
   (b) This is true in all industries as well as the sugar industry.

This argument might well be followed by an altruistic and patriotic appeal.

THE CUBAN PROBLEM

(1903)

During an existence in which it has met many crises and solved many diplomatic problems, the United States has acquired a reputation for expediency, sagacity, and integrity. It is now considering a problem the solution of which will mar or strengthen that reputation. Our nation has assumed the responsibility of establishing peace, and inaugurating a stable and independent government in the Island of Cuba. Peace has been established, and independence has indeed been granted to Cuba; but a strong government there has yet to be organized.

In order to found a solid government the Cubans must thrive commercially. The sugar trade is their main source of income. Most of the Island's population is engaged in the production of sugar, and the livelihood of the people is dependent upon the profitable sale of sugar. Hence, we look to that industry for Cuba's commercial prosperity. The present condition of the sugar market, however, makes it impossible for her dealers to sell at all with profit. The markets of the world, if not controlled by home industries, protected by tariff, are controlled by the great sugar "Kartel" syndicate, fostered by bounties from the German government. Cuba's merchants cannot underbid such powerful rivals.

Confronted with this dilemma, the Cuban planters have petitioned Congress to grant reciprocity to the Island. Without a doubt, such a measure would greatly relieve Cuba's financial distress. But an objection to this remedy has been raised on the ground that it would relieve Cuba only at the expense of home enterprises, that any lowering of the tariff on sugar would kill our beet sugar industry in its infancy. Let us investigate this standpoint. The United States consumes about 2,400,000 tons of sugar per year. The total sugar product of the United States, Hawaii, and Porto Rico is 850,000 tons. So after using all our domestic supply, we yet need 1,550,000 tons. Cuba's output last year was 850,000 tons. Thus, if we should buy all her sugar, we should still lack 700,000 tons per year. Surely a country demanding 700,000 tons is ample field for development for the beet sugar industry, producing at present but 150,000 tons.

Objections have been raised by other industries. Nevertheless, on investigation, it is evident that what they desire for development far exceeds what they require. Beyond what is honestly necessary, we should not consider ourselves in relieving Cuba. With a third of her men dead, her women in mourning, and her children orphans, Cuba should truly excite our

compassion. Her restoration to peace and happiness will mark the noblest results of a righteous war. Her prosperity will be a vindication of our national honor. Give Cuba the means whereby she can prosper, and our solemn pledge will be fulfilled. The victory at Manila will have received its reward, the heroes of Santiago will not have died in vain, and a just Providence will surely reward the United States with its benediction of prosperity and peace.

Which of the statements in this argument were not supported by facts? Would the argument have been more convincing if the facts had been given?

6. Acceptable Facts

No doubt the student can see that if an opinion is to be demonstrated "from the ground up," the speaker must present the foundational facts which must ultimately support his whole superstructure of inferences. There must be no doubt about the acceptability of such facts; consequently every precaution must be taken to insure their reliability. We shall now explain the most important considerations which must be kept in mind when passing upon alleged facts.

First, however, we must modify our definition of *fact* somewhat. There are not only physical facts, such as we have already defined, which are ascertained through the use of the sense organs; but there are also mental facts of which one becomes aware by looking within his own mind.

The material facts can be observed by any number of people, but mental facts can be directly observed or experienced by one person only. A mental fact is any psychological state or experience. Thus, you say, "I was afraid." You are reporting a state which actually existed, but which only you were in a position to observe directly. Of course, someone else, knowing the circum-

stance which might reasonably frighten you, or observing the expression on your face, could well say, "Yes, he was afraid"; but he would not be reporting a direct observation of your state of mind. His conclusion would be an inference from facts which he did observe, namely, a number of circumstances and the expression of your face. These two kinds of facts, mental and material, form the basis of all knowledge, the foundation of all scientific truth, and the material for all thought not included in the unrational realm of faith.

Consequently, a fact is anything which exists in the world and knowledge of which we gain through the most immediate contact possible. We may define an inference as knowledge which we accept as true because of trustworthy mental operations beyond the direct observation of facts.

7. Witnesses

Whether a fact which we use in argument be external and physical or internal and mental, someone must be its witness and report its existence to others. Before accepting the fact as actually existing in the form reported, we make sure of certain things concerning the witness and the observation.

1. Was the witness competent to make the observation?
2. Were conditions favorable to accurate observation?
3. Is the observer telling exactly what he observed, or is he misrepresenting?

(*1*) *Competence of the Witness*

It is obvious that a deaf man is not a reliable witness to a conversation, nor is a blind man likely to make accurate reports concerning colors. Neither is provided

with adequate, physical means of perception. So, also, a scientist equipped with a poor microscope or no microscope at all is less able to make correct observations concerning cell-structure than a fellow investigator who uses a modern, high-power instrument. Between the two extremes, total incapacity because of physical defect and maximum efficiency through normal sense organs extended to their highest potentiality by instruments for accurate observation, witnesses vary in physical and mental competence.

If you are arguing that the temperature of a certain health resort never varies more than ten degrees above or below 68 F., you may offer as fact support a temperature record for each day over a period of three years, made by the clerk of the local drug store. Any normal person is capable of observing a thermometer and recording the readings. But suppose the argument should be that a particular food should be excluded from the markets, under a Pure Food ruling, because the consumption of a reasonable amount of it would bring about the consumption of more than three-tenths of a gram of saccharin a day. All accept the ruling of the Pure Food Bureau of Chemistry that saccharin may be injurious and you say that three-tenths of a gram, as set by the Board of Referees, is the danger point. Does the particular food contain more than the safe quantity of saccharin in a day's ration? The facts must be ascertained by very delicate observation. A chemist, besides having other qualifications, must be equipped with apparatus which will enable him not only to detect the presence of saccharin but also to determine the exact quantity in a given sample.

You strengthen the facts which you yourself offer in evidence if you show the physical capability of your witness, and you may attack the fact support of an opponent

by revealing shortcomings of his witnesses in this respect.

Besides physical competence, there is mental competence. The most general weakness here is the *simple fault in memory*. If time elapses between the observation and the report, certain things are often forgotten, some become obscure, the order of succession is not remembered, and there is a tendency to substitute what ought logically to have taken place or what would be desirable to have taken place instead of what was actually observed on the spot. The possibility of weakness in the memory of a witness is usually suggested by contradictory testimony by another witness. If it can be shown that one has a generally poor memory while the other is normal or exceptionally good, other things being equal, we accept the report of the second.

Another mental point to be considered may well be called *particular expertness* in a certain kind of observation. Often at a basket ball game, the umpire or referee sees a play not noticed by most of the spectators. Of course, this may be due partially to superior eyesight, but usually such skill is mental rather than physical. Much experience in making one kind of observations makes the mind quick to co-operate with the eye. The same chord may strike the ear of a musical genius and that of an ordinary man with perfectly good hearing, yet the musician will say that this is not one sound but a combination of such and such separate sounds. The difference is mental, for a little practice will enable the other man, under proper directions, to distinguish the hidden tones also.

In many scientific and economic arguments, we have to depend upon the report of expert observers of facts. This does not mean that we accept the opinions or conclusions of these experts without question; it simply

means that we recognize that a man who has been observing in a certain field a great deal, is better able to see what actually exists there than one who has not had that particular kind of experience. In other words, practice makes perfect in observation.

If a witness can be shown to be temporarily or permanently abnormal or subnormal mentally, his report of facts may be discredited. Recently in New York, a gay party returning from a cafe undertook to run the elevator of the apartment in which some of them lived. As a result one person was killed. None of the others could give a clear account of how the accident took place. Each, furthermore, had a different version. Temporary abnormality may be due to liquor, drugs, intense fatigue (example of the overworked engineer who cannot tell a red from a green signal), shock, etc. Permanent mental aberration ranges all the way from insanity, through hallucination, to minor peculiarities.

(2) *Conditions of Observation*

There are often external conditions which hamper correct observation. Every one knows that it is unwise to buy a suit of clothes under artificial light, for what looked like a quiet, navy blue may, in the sunlight, turn out to be an embarrassing purple or sky blue. Not only do poor lighting, mist fog, obstructions, and other fixed, external conditions interfere with observation, but changing circumstances, such as general confusion and a rapid succession of events, also cause inaccuracy. An example of this last is found in the Fourth of July pinwheel which looks like a circle of fire when in reality it is a single spot of light revolving rapidly.

Not only does movement of the thing observed cause confusion, but haste in movement on the part of the observer will do the same thing. An investigating com-

mittee visited the schools of New York City and handed in a severe report. The report was subsequently discredited by many because of alleged errors arising from the fact that the critics were mal-observers, through haste. Similar to this is the error likely to arise when a report is gotten up concerning facts spread over a wide field which is to be covered by an inadequate number of investigators.

(3) *Credibility of the Witness*

In popular arguments or discussions of a non-technical character, it is not so much the capability of the witness which is open to question as is it his credibility or truthfulness. There is usually little doubt that an ordinary person may be able to record the quantity of imports or exports or transmit the testimony in a congressional investigation; but there is often uncertainty concerning the intent of a man to tell the truth or to pervert it to suit his own interests. Especially in political arguments do we find reports of alleged facts discredited because the source of information is looked upon as generally corrupt and immoral. There are two things which may throw doubt upon the credibility of a witness: (1) a general reputation for unreliability and (2) the existence of a special motive to represent things in a certain way whether they are so or not.

It must be remembered that weakness of general, moral character (even when established) is not proof positive that a man's statement of fact is deliberately falsified. Such a flaw merely raises a doubt. The doubt is strengthened if other witnesses, of better character, disagree with the testimony. In all cases where general character is not satisfactory, it is not only safe but also fair to hold the testimony in suspension rather than to reject it altogether. If a careful investigation, employing all know-

tests and safeguards, fails to reveal misrepresentation, then the bad character of the witness is not sufficient ground in itself for the discarding of the testimony.

Sometimes we find a special motive or reason for a man to twist his report in this or that direction. It is well known that corporations used to make false entries in their books to hide excessive profits. The modern practice of corporations to overcapitalize is similar in some respects. It is to the interest of such concerns to show a steady, reasonable profit rather than fluctuating or extremely high returns. Financial reasons, reasons of honor and reputation, and many others, sometimes act as special incentives for a man to conceal or misrepresent facts.

A special motive for false testifying does not necessarily cast a stronger doubt than general dishonesty upon an assertion of fact, but it does give a clearer indication of the direction of the falsification. We know that a real estate agent wants all the facts about a district he is booming to be favorable to health, business prosperity, and social happiness. If he misrepresents, it must be in the direction of exaggerating good points. A rival agent, interested in plot B, would misrepresent plot A in the direction of bad points. A thorough investigation may show that a man is telling the truth for its own sake uninfluenced by the call of his own special interests; but where a special interest is shown, we are particularly careful to investigate the facts submitted.

8. Final Suggestions Concerning the Acceptability of Facts

Facts may be directly observed by you, yourself, or they may be reported to you by others. The testimony of others may reach you through speech, letter, or public print. In all these latter cases you must not only test the

facts as you understand them but you must be as sure as possible that you have gathered the observer's exact meaning, that the language difficulty has not stood in the way of an appreciation of exactly what he wanted to put on record—that and nothing else. To these facts, as well as those of your own observation, apply the tests already mentioned.

Facts gain in acceptability if several observers make the same report or if no one testifies to the contrary. Of course, in the case of mental facts only one person is in a position to make a direct observation; his testimony will depend upon his credibility and the extent to which his reported experience was verified by his subsequent acts as observed by others.

If you get the habit of patience and care in checking up the capability and credibility of each observer of a fact you accept, as well as the conditions of observation, your opinions will rest upon firm foundations and your arguments to convince others will be strong.

9. The Gathering of Facts

If you are interested in arguments concerning topics which stretch beyond the limits of daily, personal contact, you will have to gather facts by reading. It is well for every student of speech-making to know the standard places of reference.

I. encyclopedias such as the *Britannica,* the *New International, Nelson's,* and the *Catholic*, give facts concerning most things of importance and dispute. Furthermore, articles in these sources usually contain a list of books which may be consulted for fuller and more detailed treatment of a topic. Such bibliographies are usually most trustworthy and include only the best works.

II. general catalogues of the books in the libraries you frequent will enable you to make a list of the avail-

able books on the subject you are looking up. It is well to read the table of contents of all the books you can get before undertaking a careful study of any one.

III. MAGAZINE LITERATURE is exceedingly well indexed in *Poole's Index, The Reader's Guide,* and *The Annual Library Index.* In these places we are put on the track not only of the latest contributions to a current discussion, but also some of the best writings on various topics, which are not to be found in book form.

IV. YEAR BOOKS such as the *New International,* the *American Year Book,* and the *Annual Register,* give brief but trustworthy accounts of the events of a particular year. Such sources are valuable primarily because they put you on the track of more detailed accounts to be found and verified elsewhere.

V. REPORTS of a special character and GOVERNMENT DOCUMENTS also are valuable, especially in economic or political discussions.

Remember, however, wherever you find your facts, to apply to them the tests of acceptability. No man is infallible and errors may originate even close to the seats of the mighty.

It is not honest to yourself or to your audience to form and give out opinions when you have not made sure of the facts upon which they rest. It is certain that you will fail to convince an audience if you are not in a position to produce the facts when necessary.

ASSIGNMENT OF WORK

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson twice carefully; then take a magazine article and underline every opinion expressed which is not adequately supported by facts.

Second Day.—Select one of the following opinions and support it by two or more subordinate opinions as indicated on pages 235 and 236 of this lesson, in connection with the Irish Home Rule question. Then write down the actual facts you know in support of the minor opinions.

1. The influx of foreign labor into the United States is detrimental to the welfare of American labor.
2. The influx of labor into the United States is a desirable economic force for prosperity.
3. Judges should be subject to recall by direct vote of the people.
4. The United States should increase its army and navy.
5. The United States should diminish its armed forces and work for neutrality agreements.
6. The Single Tax is (or is not) desirable for the United States.
7. The Monroe Doctrine is of more harm than good to our interests as a nation.
8. The United States should relinquish all colonial possessions.
9. A national Prohibition Law is desirable.
10. All institutions of learning, from kindergarten to university professional school, should be conducted free to students by the government.

Third and Fourth Days.—Carefully formulate and write down an opinion you hold on some current problem or national policy. Then go to the nearest library and make the most complete list you can of the available books, reports, and articles on the subject. After making your bibliography, begin to read up on the subject, taking notes as you read.

Fifth Day.—Continue your reading and note-taking. Then write down a series of facts gathered from the reading, noting the name of the witness in each case and the acceptability of the facts. Use the following form.

FACTS	WITNESSES	ACCEPTABILITY
Note the facts in this column	Note names of witnesses	Enumerate here: (a) General reputation (b) Special interests (c) Ability—mental and physical (d) Circumstances of observation

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Did you ever hear a speaker whose vivid presentation struck you as good, but who never took the trouble to demonstrate the acceptability of what he presented? How do you feel when listening to such a man? Do you doubt his honesty?

2. What is the difference between representation and demonstration?

3. Give a definition of argumentation.

4. What are the main features of a judgment?

5. What is a proposition?

6. Why do opinions need verification?

7. What are the two processes by which we arrive at opinions?

8. What is meant by a fact? What is an inference?

9. In what ways can an opinion be supported? What is the nature of the final or ultimate support of an opinion?

10. Do you know any "generally accepted opinion," that is, a belief held by all without any question?

11. What is a mental fact? Who may witness such a fact?

12. What three things must be checked up to insure the acceptability of a fact?

13. Can you give an example of a physically incompetent witness? of a mentally incompetent witness?

14. Why is it difficult to get witnesses of a railroad accident or a theater panic to agree in their accounts of the facts?

15. What two features must be considered in passing on a man's credibility?

16. Do you reject facts because they are reported by a witness of low morals?

17. What are the generally recognized sources of published facts?

LESSON 14

INDUCTIVE AND DEDUCTIVE ARGUMENTS

In our last lesson, we dwelt upon the importance of facts as foundational to all arguments. In this lesson, we shall consider the types of reasoning—the logical workings of the mind beyond the direct observation of facts. Yet, at the very threshold of our study of reasoning, we must once more insist that the most valuable asset of the argumentative speaker is a wide and accurate grasp of facts; no amount of skill in logic, no amount of cunning in the construction of arguments can take the place of trustworthy facts. Indeed, dialectic facility, without a mastery of facts, produces only an empty shell of pretense. On the other hand, a knowledge of facts usually insures clear reasoning, for the human mind has a normal tendency to formulate correct opinions if it is provided with the proper materials of thought.

Yet there is need for the public speaker to understand the fundamental principles of reasoning and to master all types of argument. In this lesson we shall consider the two great classes of inferences or reasoning processes, the inductive and the deductive.

Induction

Just as it is natural for the mind to form general notions or concepts after perceiving many objects of a similar character, so it is natural for it to formulate general laws deliberately. For example, you throw a stone up in the air and it falls to the ground; you toss up a ball and it falls to earth; the stem of an apple on

the tree breaks and the apple drops; the wind raises the leaves only that they may once more return to their resting place. Observing all these things, you infer a general law to the effect that "Whatever goes up must come down." Or, if you are more careful in your statement, you say, "All bodies, when raised in the air and left unsupported, fall to the earth." If you are very scientific, you will time the various falling bodies and get a law somewhat as follows: "All interfering agencies being eliminated, a body falls sixteen feet during the first second, another sixteen and an additional thirty-two the second second, still another sixteen and an additional sixty-four the third second, and so on." More briefly your law will be: "A falling object drops sixteen feet during the first second and has the velocity of its fall increased every second by thirty-two feet over the velocity of the preceding second." Each of these propositions states in more or less complete form, an inductive inference. This inference is the general opinion which you form because of a number of facts which have come under your observation.

The simplest kind of induction is known as the *perfect induction*. It consists merely of making a general statement concerning all the cases of a certain sort observed, when the number of such cases is limited and you are sure you have observed them all. For instance, you might say, "All the countries of South America which gained their independence adopted the Republican form of government." The induction is perfect or complete because there is no possibility that any case could have escaped observation. Such inductions are usually correct. If the observations have been made carefully the possibility of error is very slight.

But the *imperfect induction* is another matter. Take the example concerning falling bodies, just offered.

Obviously no man or group of men can succeed in observing every falling body or every body left in the air unsupported. Only a great many cases can be observed. But since all of these act in a certain identical way, we infer that all bodies (these and others) will continue to act in the same way under similar circumstances. As we have said, the tendency to generalize is a human trait. We may now say that a very small number of cases and often a single case, will be sufficient to suggest a general law.

A village gossip noses out some scandal about a particular preacher and then says, "All preachers are rascally hypocrites." The impulse to make this generalization is natural, but to hold to it without further investigation is hasty judgment. If the gossip should get similar damaging evidence against three or four more clergymen, he would be more justified in his inference, but even then the generalization from the particular cases at hand would be hasty. Assuming that every minister cannot be looked up and examined, a generalization concerning the whole group must be made with care and subjected to certain checks and tests. We shall discuss these precautionary safeguards later.

(a) Place of Inductions

Very often, in the course of an argument, a speaker may want to establish a general law or opinion. He may, let us say, want to prove that "trade unions always raise the wages of labor" as a necessary step in an argument to show that unions should be fostered. He might reasonably be expected to establish still another generalization to the effect that "whatever raises the wages of labor should be fostered." Both generalizations might be accepted without further argument by the

audience, but on the other hand they might require demonstration. Assuming that safety calls for a careful demonstration of these opinions, the speaker must acquaint himself with the kinds of induction and the checks which are of service for each kind.

(b) Kinds of Induction

Like all propositions, the statement which expresses the conclusions of an inductive inference indicates a *relationship* between two things. Let us illustrate first one and then the other of the two possible kinds of relationship which may be indicated. You say, "Trade unions are the cause of high wages in America," "Business depression is of psychological origin," "A large army and navy always stimulates a nation to war," or "Nations which continue to draw in foreign blood, decay." In each of these statements you indicate that one thing is the *cause* of another or the *effect* of another. The relationship expressed is a *causal relationship.* It is one of the two kinds of relationship which are expressed often in practical, public discussions. Debaters and campaign speakers often assert that certain things are the causes of other things.

The second kind of relationship is one of *classification.* Statements which indicate this relationship simply say that "all A's have this or that characteristic or group of characteristics." Suppose, for instance, we read, "All the signers of the Constitution favored the elimination of slavery in America." The asserter classifies all these men as being alike in one respect—their desire to eliminate slavery. The inference consists (1) of analyzing a great many individuals or cases and (2) of making a statement that will be true of all. Such a process is often of service when trying to convince others. In law

cases we may want to prove that "the court has always held thus and so." The following example is a typical induction leading to a statement of classification relationship, drawn from current, diplomatic controversy. The circumstances were as follows: England declared that all the ports of Germany were blockaded and that any neutral vessel trying to run to or from any German port, might be captured and confiscated. Certain people objected to this "paper blockade," saying that no port is properly under blockade unless England has a chain of warships in physical command of the entire restricted area. This example is an inductive argument to show that "all cases during the Civil War were paper blockades of the same type as that now declared by England."

When the government of the United States realized that to subdue the Confederate states it must close their ports, it did not hesitate to decree a blockade of 2,500 miles of coast. No anchored chain of vessels would be possible on such a coast line. The Supreme Court of the United States looked at the purpose of a blockade rather than the method of maintaining it.

The court held that a blockade was for the purpose of preventing the ingress and egress to and from an enemy's port. It was effective if merchant vessels were exposed to danger of capture in any way. As the prime object was to cut off the enemy's commerce, more attention was paid to that than to the "geographical area of operations." Vessels destined for those ports were supposed to contemplate running the blockade and were captured without ceremony or study of "precedents in law or history."

The *Bermuda* and the *Springbok* bound for Nassau in the Bahama Islands, the *Stephen Hart* bound for Cardenas in Cuba, and the *Peterhoff* destined for Matamoras, Mexico, all British ships bound for neutral ports, were captured for attempted breach of blockade. The Supreme Court upheld the judgments, and the British government recognized as correct the principles on which the judgments were founded, and declined to protest. She recognized the fact also that blockade is one of the nuisances of war to which all must be subject.

We made our rules to fit the case and we can hardly deny the same privilege to others.

(c) Checking up a Generalization of Classification

Whenever a general statement of the kind just given is to be expressed and checked up, the rule to follow is very simple: (1) Be sure that all the cases you have observed are true cases under the general statement, and (2) be sure that you have overlooked no case which may exist and which may disagree with your conclusion. The argument just offered as an example could be refuted by revealing a single case where England did protest effectively against a Civil War blockade decision. It is, of course, clear that patience in research and analysis is necessary to success in this form of induction. While very thorough scientific method would call for a most exhaustive presentation of all the available cases, the practical public speaker must be guided by the temper of his audience in determining the number of instances he will offer. So long as those who are listening are satisfied that a sufficient number of cases has been presented and so long as they have no suspicion that there has been prejudicial selection, repression, or misrepresentation, the speaker's induction is safe.

(d) Checking up a Generalization of Cause and Effect

When a generalization states a causal relation, the speaker faces greater difficulty. The danger here is one of analysis. Even if the speaker embraces enough cases in his observations, he may mistake one thing for the cause of another merely because they have appeared together in the cases he observed. Whatever precedes another thing is not necessarily its cause. We shall give a few examples of the kinds of danger incident to causal inductions. Suppose a speaker observes that times of prosperity in the United States have been times of high tariff. He carefully studies the returns for all the years

of the nation's life and then makes the general statement that since times of prosperity have been times of high tariff and times of depression have been times of low tariff, the tariff is the cause of prosperity. Where is the danger? Simply in the fact that there may possibly have been a *hidden cause* of prosperity such as a bumper crop or large gold supply, and the tariff may have been an innocent coincidence all the while. Now, I do not know about the merits of this particular question but merely cite it to show that what appears to be a cause may not be a cause at all.

Furthermore, the tariff might have been the true cause at one period, a bumper crop at another, the gold supply at a third, and general business confidence at a fourth. Here we see the possibility of a *plurality of causes.*

Notice the following extract from a speech delivered by Mr. George W. Perkins before the Economic Club of New York, February 10, 1915.[1] Observe that he contends that it is not the tariff which has caused the trusts but rather the various means of intercommunication. As you read, make up your mind whether or not he supports his contention.

Did any man in this room ever hear of a political leader or so-called statesman delivering a speech in a State legislature or the National Congress, calling the attention of the people to the mighty changes that have taken place in the methods of intercommunication during the last twenty years and pointing out that, as intercommunication is the first requisite for doing business, these mighty changes are entirely responsible for the centralization of business?

On the contrary, speech after speech has been made, haranguing our people with the grossly misleading statement that the trusts exist because of the tariff and the greed and avarice of a small group of men. A more pernicious and misleading statement has never been thrust on the attention of our people. No one would dare make it, if our political leaders had their

[1] Copied from reprint put out by *The Market World and Chronicle.*

minds on the real problem, rather than on vote-getting; if they really studied big industrial questions from the viewpoint of the public good, rather than their own good; if they had the courage and honesty to stand up for what is right and sound in law and business, rather than for what is for the moment popular. The tariff never made a trust and free trade never will destroy one. It requires only a very little serious, intelligent thought to reach the inevitable conclusion that, if we were given free trade in this country tomorrow, not a single so-called trust would dissolve; on the other hand, even though our tariff were put as high as the mountains, if that strange force which we call electricity were suddenly withdrawn from our use, and the telephone and telegraph went out of existence, not a single so-called trust would continue for twenty-four hours.

If Mr. Perkins had given conclusive proof through an adequate number of cases that all trusts were caused by and are maintained by the agency of intercommunication, he would have made a perfect argument to the effect that trusts are not caused by the tariff. One of the ways to refute an induction of cause is to prove a rival or hidden cause. One of the precautions in establishing a cause is to dispose of all other rival causes.

Just as there are hidden causes, sometimes there are hidden obstacles to the operation of a cause. Let us give an example of the interference of the full operation of a cause to produce its usual effect.

Dr. Harvey W. Wiley, in the September (1914) number of *Good Housekeeping*, discusses the inference drawn, concerning the effect of aluminum compounds on the human system, by the Referee Board of Scientific Experts which is consulted in matters affected by the Pure Food Law. He said:

Three members of the Referee Board proceeded to conduct experiments to determine this point (the harmful possibilities of aluminum compounds when used in food). These men were Professor Russell H. Chittenden, of Yale University; Dr. Alonzo E. Taylor, of the University of Pennsylvania; and Dr.

John H. Long, of Northwestern University. Dr. Chittenden experimented upon a squad of twelve men for 130 days; Dr. Taylor used eight men; and Dr. Long conducted his experiments with six. Dr. Chittenden used bread raised with alum baking-powder made in the laboratory; Dr. Long used a mixture of the composition that is left in bread after alum baking-powder has been used to raise it; and Dr. Taylor used an alum baking-powder administered in wafers or dissolved in water.

As a result of their work, Dr. Chittenden concludes that small quantities of aluminum compounds, and even comparatively large quantities taken daily with food, have no effect upon the general health and nutrition of the body; Dr. Long reaches substantially the same conclusion; and Dr. Taylor is of the opinion that little danger exists from the use of alum baking-powder that is not also attendant upon the use of any other kind. * * * The report shows that in experiments where the aluminum was given in capsules these contained also the *specific antidote* for the poison in the form of bicarbonate of soda. All baking-powders contain bicarbonate of soda in varying quantities, of course; but it is a fact that where too much is used this causes yellow splotches in the bread, and to avoid this there must be more acid, in this case alum. Baking-powder manufacturers state that a chemical reaction takes place in baking which transforms the alum into aluminum hydroxide, insoluble in water and therefore harmless in the digestive tract; but this is true only when there is enough bicarbonate to neutralize the alum, which is not always the case.

The Referee Board had been studiously careful to dodge the issue contained in the use of alum for the hardening of pickles for the purpose of concealing their inferiority. It is true that Dr. Long has drawn attention to the general use of alum in pickles, but he coincidentally concludes that the quantity of aluminum that might be consumed in either pickles or fruits is so small compared with the quantities actually consumed in baking-powders, that the study of the baking-powders may be taken to cover the entire field. He has, it would seem, gone far out of his way to imply that the alum found in pickles and other food products is *the same kind of alum* to be found in and produced by the chemical reactions of the baking-powders, and there is not the slightest evidence to indicate that this assumption is true. As pointed out, the baking-powders contain, in the form of bicarbonate of soda, *some of their own antidote* for the alum, while the pickles and the fruits, as well as other foods, contain none of this antidote. This leaves what

I insist is deleterious to be taken into the human system, and thus permits a wide gap to be torn in the Pure Food Law.

We cannot take space to point out all the errors possible in a causal induction, nor to explain all the precautions devised by logicians to insure correct generalizations, but the illustrations given will indicate the general danger and the following checks will serve most of the purposes of the practical speaker.

1. Apply the two checks already given for generalizations of classification.

2. If you conclude that one thing is invariably the cause of another, see if you can find anything else which can also be its cause.

3. Analyze to discover in existing circumstances anything which might nullify the action of a cause which you believe would produce a certain effect if left to act freely.

4. On the other hand, analyze to see if your cause of an observed effect really produced that effect by itself or if it was merely a part of a combination which was necessary to bring about the result.

Of course, it is obvious that to apply these checks you must have many facts as well as circumstances which make correct analysis possible.

Deduction

We have just explained that induction is the process by which we infer a general law from a limited number of observed facts; deduction is the process by which, after accepting a general law, we infer other information which reasonably follows from it. For example, we have the general statement, "All United States senators must be thirty years old or over." From this we infer that Senator A or Senator B must be at least thirty years old.

The simplest form of deductive reasoning to explain, is called a *syllogism* of the first form. All syllogisms consist of two statements known as *premises* from which one reasonably infers a third statement or *conclusion.* The argument just given can be expressed in this syllogistic form as follows:

All United States Senators must be thirty years old or older.

Mr. A. is a United States Senator.

Therefore, Mr. A. must be thirty years old or older.

Note the following things about the syllogism. The first statement or *major premise* is a generalization which is the result of a previous induction. If you accept it, very well; but if you question it, an enumeration of cases to establish it (like any other induction) is necessary. Second, the *minor premise* states a fact about a particular man. Its acceptability is determined in the same manner as any other question of fact. (See last lesson.) Granted these two premises, the conclusion follows as a natural deduction.

In most speeches, deductive arguments are not presented in the naked syllogistic form, nor are all the parts always given. Yet the syllogism is in the mind of the speaker. A concrete example of the style used in actual presentation is to be found in the following extract from the speech by Joseph Warren on the Boston Massacre, delivered March 6, 1775.

That personal freedom is the natural right of every man, and that property, or an exclusive right to dispose of whatever he has honestly acquired by his own labor, necessarily arises therefrom, are truths which common sense has placed beyond the reach of contradiction. And no man or body of men can, without being guilty of flagrant injustice, claim the right to dispose of the persons or acquisitions of any other man, or body of men, unless it can be proved that such a right has arisen from some compact between the parties, in which it has been explicitly and freely granted.

If I may be indulged in taking a retrospective view of the first settlement of our country, it will be easy to determine with what degree of justice the late Parliament of Great Britain have assumed the power of giving away that property which the Americans have earned by their labor.

Our fathers, having nobly resolved never to wear the yoke of despotism, and seeing the European world, at that time, through indolence and cowardice, falling a prey to tyranny, bravely threw themselves upon the bosom of the ocean, determined to find a place in which they might enjoy their freedom, or perish in the glorious attempt. Approving heaven beheld the favorite bark dancing upon the waves, and graciously preserved it until the chosen families were safely brought to these western regions. They found the land swarming with savages, who threatened death with every kind of torture. But savages and death with torture, were far less terrible than slavery. * * *

From these savages, our ancestors acquired title to the soil, and the business was transacted by the parties in the same independent manner that it would have been had neither of them ever known or heard of the island of Great Britain.

Having become the honest proprietors of the soil, they immediately applied themselves to the cultivation of it; and they soon beheld the virgin earth teeming with richest fruits, a grateful recompense for their unwearied toil. The fields began to wave with ripening harvests, and the late barren wilderness was seen to blossom like a rose. * * *

When, at an infinite expense of toil and blood, this widely extended continent had been cultivated and defended; * * * this country was thought worthy of the attention of the British ministry; and the only successful means of rendering the colonies serviceable to Britain, was adopted. By an intercourse of friendly offices, the two countries became so united in affection that they thought not of any distinct or separate interests, and both countries were flourishing and happy. * * *

This pleasing connection might have continued, but unhappily for us and unhappily for Britain, the madness of an avaricious minister has brought upon the stage, discord, envy, hate, and revenge, with civil war close in their rear. Some demon, in an evil hour, suggested to a short-sighted financier the hateful project of transferring the whole property of the king's subjects in America to his subjects in Britain. The claim of the British parliament to tax the colonies can never

be supported but by such a transfer; for the right of the House of Commons of Great Britain to originate any tax or grant of money, is altogether derived from their being elected by the people of Great Britain to act for them; and the people of Great Britain cannot confer upon their representatives a right to give or grant anything which they themselves have not a right to give or grant personally.

Therefore, it follows that if the members chosen by the people of Great Britain, to represent them in parliament, have, by virtue of their being so chosen, any right to give or grant American property, or to lay any tax upon the lands or persons of the colonists, it is because the lands and people in the colonies are, *bona fide*, owned by, and justly belonging to the people of Great Britain. But (as has been before observed) every man has a right to personal freedom; consequently a right to enjoy what is acquired by his own labor. And it is evident that the property in this country has been acquired by our own labor; it is the duty of the people of Great Britain to produce some compact in which we have explicitly given up to them a right to dispose of our persons or property. Until this is done, every attempt of theirs, or those they have deputed to act for them, to give or grant any part of our property, is directly repugnant to every principle of reason and natural justice. And I may boldly say that no such compact exists.

The syllogisms in the preceding extract might be formulated as follows:

I. (a) Personal freedom is the natural right of every man.

(b) Free persons have property rights in the fruits of their own toil.

Consequently, every man has property rights in the fruits of his own toil.

II. (a) Every man has property rights in what he earns by toil.

(b) Americans earned America through their own toil.

Consequently, Americans hold America as their own property.

III. (a) The British parliament can tax or dispose of the property of British subjects only.
(b) American subjects are not British subjects.
Consequently, the British parliament cannot tax or dispose of the property of American subjects.

IV. (a) The British parliament can dispose of or tax only such American property as was granted to British subjects by compact.
(b) No American property was granted by compact to British subjects.
Consequently, the British parliament can dispose of or tax no American property.

We may draw a few conclusions concerning deductive reasoning from the example just given.

1. In actual delivery a person sometimes omits one or more parts of the syllogism. Thus, in the first syllogism above, we inserted the necessary minor premise which was omitted by Warren though he must have had it in mind. In the following argument, the major premise is left out. "We must fight for America in this issue (conclusion) because such conduct is patriotic" (minor premise). The omitted major would be, "We must do whatever is patriotic." If we wished, we could state the major and minor premises and omit the conclusion without weakening the effect. Indeed, we might even express only the minor premise and still convey our meaning and its reasons. Thus all would understand the statement, "To fight for America in this issue is an act of patriotism."

Of course, a speaker should have the whole fabric of argument in mind even though he may choose to omit parts in delivery. The strength of the argument depends upon the parts which must be supplied as well as upon those expressed.

2. Notice that the conclusion of syllogism I becomes the major premise of syllogism II. This is often the case and such a chain of reasoning does not necessitate a repetition of the statement which constitutes the link.

3. Syllogistic and all other deductive reasoning rests on a few principles inherent in classification. For instance, in syllogisms I and II the principle is: Whatever is true of a whole class of things is true of each member of the class. In syllogisms III and IV the principle is: That which is outside of a class (British property in this case) does not participate in the characteristics of the class (Parliamentary control). These and numerous other principles follow from the mere classifying of all the things of the universe according to various characteristics and relationships. We shall give one more illustration.

All desirable citizens are literate.

Some Poles are desirable citizens.

Consequently: Some Poles (not all) are literate.

The principle here is that if a part of a group is included in another group, then only the included portion participates in the characteristic of the other group.

From these examples and principles, as well as others which could be brought forth, we get a notion of the nature of deduction. The following three checks will insure correct deductions:

1. The exact meaning of each expression used in the reasoning—both as to the extent of its application and the characteristics it denotes—must be kept clearly in mind.

2. Each expression must be used in one sense and one sense only.

3. A clear mental picture of the class relationships must be kept in mind.

Let us apply these checks to a few typical cases.

(a) All members of labor unions are efficient workmen.
The three carpenters working on the X house are not union men.
Consequently, the three X carpenters are not efficient workmen.

Wrong conclusion, because the picture of a wide group of efficient workmen including union men and possibly more besides, was not kept clearly in mind. If it had been, the three X carpenters might have been included in the efficient group as well as union men. (Involves checks 1 and 3, page 265.)

(b) American citizens should always support that which is democratic.
Woodrow Wilson is the Democratic candidate.
Consequently, all Americans should support Woodrow Wilson.

Wrong conclusion, because the word democratic is used in two different senses. (Involves check 2.)

(c) All German territory is civilized.
No Russian province is German territory.
Consequently, no Russian province is civilized.

Wrong conclusion. (See checks 1 and 3.)

Analogy

We often find in works of logic, argumentation, and public speaking a third form of argument in addition to induction and deduction, the analogy. But to us this does not seem to constitute a third and different kind of reasoning. The essence of the analogy is to argue that since two things are alike in many respects they should also be alike in other respects. Once Abraham Lincoln was asked why he did not change generals, since the campaign seemed to be going against the man in com-

mand. He replied, "I do not think it is a good plan to change horses while crossing a stream." This was reasoning from analogy.

To us it seems that analogy is rather the means of making a thing clear by more familiar example than reasoning in the true sense of the word. Or where the one who advances the analogy is reasoning rather than illustrating, the process is in reality deductive. For instance, the major premise in the Lincoln argument is "I never change agents in the midst of a risky enterprise." The minor premise is, "To change generals in the midst of this campaign is to change agents in the midst of a risky enterprise" and consequently, "I will not change generals." But instead of saying the major premise to his hearer, in general or abstract language, he represents the same idea by saying, "I never change horses while crossing a stream." In other words, this is a deductive argument with a particular and concrete case used to represent, in a familiar and forceful manner, the general and abstract major premise.

Other Deductive Forms

There are other more elaborate forms of deductive reasoning, some of which we shall mention briefly. Observe that the checks already given for deductive reasoning may be applied to these forms as well as to the simpler syllogisms.

(a) Disjunctive reasoning.

Major: He is either a fool or a knave.

1. Minor: He is a fool and (conclusion) not a knave.
2. Minor: He is a knave and (conclusion) not a fool.
3. Minor: He is not a fool and (conclusion) is a knave.
4. Minor: He is not a knave and (conclusion) is a fool.

(b) Hypothetical reasoning

Major: If this is gold, it will stand the acid test.

1. Minor: It is gold; therefore (conclusion) it will stand the acid test.

2. Minor: It is not gold; (conclusion) it will not stand the acid test.

3. Minor: It will stand the acid test; (conclusion) it may be gold.

4. Minor: It will not stand the acid test; (conclusion) it is not gold.

(c) Dilemma

Major: If he is guilty, he must apologize or resign.

Minor: He is guilty. Or, He is not guilty.

Conclusion: He must apologize, etc. Or, He must not apologize, etc.

Besides this, there are still other forms of dilemma. Furthermore, there are so many forms of syllogistic and extra-syllogistic reasoning, that if we offered twice as many examples more, the whole list would not be exhausted. But the checks given will insure safe navigation on the whole sea of deduction, no matter how various and high the waves may be.

A speaker must determine whether an argument is deductive or inductive and then apply the checks which the form requires. It is well to remember that reasoning is always inductive when the conclusion is general and depends for its nature upon many observed facts, each one of which contributes to determine the nature of the conclusion. Reasoning is deductive when the conclusion depends explicitly or implicitly upon truth found in premises which were previously accepted as true.

With this general summary, we shall close the lesson on formal reasoning. The next lesson will be given over to directions for the drawing up of a brief for an argument and some practical instructions concerning the

treatment of a particular audience and a particular opponent in an argumentative contest. As a good theoretical preparation for that lesson, we urge that the student be sure of his mastery of this lesson and the one which preceded it.

ASSIGNMENT OF WORK.

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson at least three times and then in two columns compare and contrast the characteristics of inductive and deductive reasoning. Thus:

INDUCTIVE	DEDUCTIVE
1.	1.

Second Day.—Prove in a well written out, inductive argument one of the following generalizations:

1. All wars have been caused by selfishness.
2. Mechanical inventions have promoted the happiness of mankind.
3. The genius has always been the man with an enormous capacity for work.
4. The commission form of government has been successful in the United States.
5. The unionizing of labor has promoted true social progress.

(Take either affirmative or negative and if these generalizations do not appeal to you, formulate one of your own, the fact-support of which is accessible to you.)

Third Day.—List the special cases used in the argument written out on the second day. With these single words in a list as the outline, orally deliver the argument. Do not try to remember words you wrote; simply develop your ideas extemporaneously, using the list of single instances as your only guide.

Fourth Day.—Read some modern arguments on current topics in such magazines as *The Survey, The New Republic,*

North American Review, The Outlook, and the editorial pages of good newspapers. Select some of the arguments and analyze them. Attach the clippings to your analyses. The analyses should show the forms of reasoning, listing the conclusions and the cases to support inductions as well as premises to support deductions. The suppressed parts must also be indicated. Add your criticism, pointing out weaknesses or elements of strength.

Fifth Day.—Beginning with one of the following as a major premise, write out a deductive argument in favor of some particular reform.

1. Every child should be allowed full time for physical and mental development.
2. The penalties of war should be visited only upon the armed forces of the nations engaged in war.
3. Every man has an equal right to the free gifts of nature.
4. The safeguarding of property rights is the foundation of a sound, modern state.
5. No civilized government should act upon motives of retaliation or revenge.

(Take either the affirmative or negative of these or add a general principle of your own, which you believe is fundamentally true.)

Write out your argument in full and accompany it with a syllogistic analysis similar to the one on page 263 of this lesson.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Which has greater weight in an argument, knowledge of facts or skill in the forms of reasoning? If an opponent delivered a very masterful argument of convincing form, but you knew one fact that did not agree with his conclusion, how would you refute him?

2. What is a perfect induction?

3. What is an imperfect induction? Are most inductions perfect or imperfect?

4. What is meant by a hasty generalization?

5. Why must we check up generalizations and especially those which are obtained through imperfect inductions?

6. What are the checks for a generalization of a classification relationship?

7. Why must additional checks be applied to a generalization of causal relationship? What are the additional checks?

8. How do you like the style of Mr. Perkins' argument? Does it seem too full of feeling? Does he use too many adjectives which show that he is prejudiced? Is his style almost as bad as that of certain "wild-eyed radicals?"

9. What do you think of Dr. Wiley's style? What are its good points? What are its bad points?

10. What is a syllogism? What is a premise? What is a conclusion?

11. What do you think of Warren's style? Is it too pompous for a modern audience? Do you like such expressions

as "bravely threw themselves upon the breast of the ocean" and "barren wilderness was seen to blossom like a rose?"

12. Is it necessary, in actual delivery, to give all the parts of a syllogism?

13. What are the three checks to insure correct deductive reasoning?

14. What is the value of analogy? Is it chiefly argumentative or literary?

15. How is the dilemma related to the disjunctive and the hypothetical syllogism?

LESSON 15

ARGUMENTATION

1. Briefing

The importance of organization and the value of a definitely drawn up plan for any kind of speech has already been brought to the attention of the student. In Lesson 1, the use of a simple yet logical outline as the groundwork of speech delivery was explained. Such outlines, with a small number of divisions and subdivisions, have been referred to again and again during the course and especially in the first six lessons. Now, while we are concentrating upon argumentation, we must go more minutely into the details of the technical brief. In common with the outlines mentioned, such a brief is drawn up only after ample material has been gathered and digested. In our discussion of the form of the brief, therefore, we shall assume that reading and note-taking, or some other means of acquiring information, has gone before.

The simple outlines were merely guides for the speaker to follow during his delivery. The rigorous, argumentative briefs are useful not only in this way, to a certain extent, but they also serve far wider purposes. Such a brief is a storehouse of all the available material of value to establish a certain proposition. Like all good storehouses or filing systems, it must be designed to hold its contents in classified groups. Furthermore, all the opinions to be maintained and to be related in a running

argument, must be recorded in such a manner that (1) the particular strength or weakness of each assertion will be revealed, (2) the existence or non-existence of fact-supports will be evident, and (3) the nature and trustworthiness of the sources may be manifest. Consequently, after all his careful research, a speaker, in drawing up his brief, arranges his argumentative material in a manner which will not only store it systematically for reference, but which will also expose and give warning of any weakness which may exist.

But what are the parts of a brief? They are similar in many respects to the parts of the outline of any speech; but those portions which involve care in statement and logical form will be worked out with more than ordinary patience. Obviously, the body of the brief is the main line of argument; but just as the body of any other speech requires a preparatory portion, so also an introduction is necessary here. Besides this, and a conclusion, we shall enumerate the parts of a typical brief.

(a) The Proposition

The proposition is a statement of the opinion which the speaker is about to demonstrate. It should be clearly formulated at the head of the brief and have the following characteristics:

1. It must express a *logically real* proposition. We mean that it must be capable of proof or disproof if an honest effort to demonstrate it is made. If the proposition, however, be *unreal*, it is, on its face, not susceptible of demonstration, pro or con. For instance, one who says, "The government ought not to undertake activities outside its proper field of action", is offering an unreal proposition—one which on its face cannot be proved. He practically says, "The government ought not to do what it ought not to do." There is nothing here to argue

about. There is a tautologous or identical, empty shell of assertion. No issue is raised; there is nothing to prove; in one sense, the thing is self-evident. Now if the proposition were, "To conduct the telegraph and telephone business of the country, is a proper governmental activity," we would have a real proposition worthy of investigation, to be settled affirmatively or negatively. A speaker could expound his concept of "proper governmental activity" and then demonstrate that the conducting of the telegraph and telephone business of the country comes within the field. Here a relationship capable of proof or disproof is stated and the proposition is real. Since we sometimes say things which are incapable of demonstration, it is well for one about to argue an opinion to formulate it carefully in a proposition and then to examine that proposition to see if it is *real* and worthy of argument.

2. The proposition should be clear and unmistakable in meaning.

3. It should not be complicated with numerous issues and modifications. If, on first writing, it seems too intricate, try to make a broad but simple statement which will include all you have in mind.

(b) The Introduction

Like all speeches, the argument usually requires an introduction. For the general purposes of an introduction, see Lessons 3 and 4. It will be noticed that a part to put the audience in a favorable emotional state is important. But in the brief this part is not written down. The speaker adjusts himself to the prevailing atmosphere, extemporaneously; the brief contains only matter related to the intellectual grasp of ideas and their logical relationship. Therefore the legitimate introduction to an argument is designed to educate the hearers so that

they can follow the reasoning processes which logically lead to an acceptance of the main proposition. The most desirable arrangement of this material is as follows:

(a) *General survey of the situation or problem.*—Here the speaker gives a general idea of the occasion for holding an opinion and trying to demonstrate it to others. It is a sort of comprehensive outline to enable the hearer to get his bearing.

(b) *Detailed facts of informational value.*—Here is presented knowledge necessary to an understanding of the arguments which are to follow. More facts are usually recorded than will be expressed in actual delivery of the introduction. They are all recorded in this place for convenience and are drawn forth or left alone according to the exigencies of the occasion. Before some audiences, the initial, educational matter may be reduced very much, while other audiences will need not only all that is available, but will need all of it repeated in various terms. Sometimes it is wise not to mention some of the facts here recorded, early in the argument, but to reserve them to be interwoven in the argument proper.

(c) *Waived and granted matter* is next indicated so as to narrow the field of discussion. By *waived matter,* we mean matter which is indeed related to the general subject but which we wish to set aside (without influencing any opinion about it one way or the other) in order to limit ourselves to a selected field. For instance, if we were arguing that "Women ought to be allowed to vote for federal officers," we might well waive or set aside considerations of constitutionality. To be sure the women could not be granted such suffrage unless all differences under these considerations were settled, but we wish to reserve that phase of possible disagreement and confine our attention to the practical effects of granting the suffrage whether it is constitutional or not. Waived matter has no influence upon the discussion as limited.

Granted matter, on the other hand, is something accepted as true and of full weight in the argument. It is not demonstrated, because it is accepted as true. It must be reckoned with and given its proper place in the formation of final opinions.

(d) *Definition of terms.*—When necessary, terms are defined so that when they are used there will arise in the minds of the hearers exactly the same notions as exist in the mind of the speaker. For technique of definition, see Lesson 12, p. 222.

(e) *The main issues* are next enumerated. They are subordinate propositions which, if accepted, together give complete logical support to the principal proposition. Just as that proposition sums up the final opinion on the whole field of discussion, so these issues sum up the opinions which arise from a consideration of logical subdivisions into which the whole field naturally falls. It is obvious that these subdivisions must not overlap and they must, taken together, cover the whole ground, omitting nothing.

The arrangement of these issues in a certain order of sequence is governed by the principles of organization explained in Lesson 5.

(f) *A restatement of the proposition* is necessary at this point because when first stated it was not fully explained. Furthermore, it is well to restate the proposition just at the beginning of the details of proof which make up the argument proper.

(c) The Body of the Brief

This portion must be analyzed carefully. The paper should be ruled so that there are two broad columns and, to the right, one narrow column. Before discussing the details as arranged in these columns, it will be well to read through a type brief. It is immaterial whether or not we agree with the proposition.

A TYPE BRIEF

I. PROPOSITION

The United States should adopt the policy of permanently retaining the Philippine Islands.

II. INTRODUCTION

(a) *General Survey of the Situation.*—After gaining possession of the Philippines, the United States quieted the Islands, made internal improvements, educated the people and gradually gave them a larger and larger measure of self-government. The people are on a higher level than they were in 1898. Some of them have raised the question of independence and a bill to grant them independence was brought before Congress. No permanent policy for the Philippines has been formulated and it is now (considering the state of world politics) important for the United States to determine whether our occupation of the Islands was a temporary arrangement or whether we shall consider it the first step to permanent possession.

(b) *Detailed Facts and History of Value to an Understanding of the Argument to Follow.*—The Philippines are a group of about 1,600 islands in the Pacific Ocean, midway between China and Australia, in the North Torrid Zone. The climate is hot; there are the usual torrid zone, dry and wet seasons. The Islands are rich in tropical vegetation and mineral resources.

The people of the Philippines are of various races and speak dialects which have been estimated as between twenty-five and fifty in number. The groups of people range from the black Negritos and savage Igorrotes through the various Malay tribes to Chinese, Japanese, and Spaniards. There are innumerable mix-breed combinations. In religion, while most of the population is rated as Catholic, the standard is not high; and there are Buddhists, Mohammedans, pagans, and savages. At present the population is about eight million.

With the founding of the city of Manila, Spanish rule became firmly fixed in the Islands (1571). They were held by Spain through many rebellions. The last of these was led by Emilio Aquinaldo, a half-breed schoolmaster, in 1896. The Spanish government was succeeding in suppressing this rebellion and completed the work in December, 1897, by making a contract with Aquinaldo and thirty-four of his leaders to leave the Islands in consideration of $850,000. The contract was signed and $200,000 paid in advance. Aquinaldo left for China, but after he was gone, the Spanish government defaulted on the balance due. It appeared that this leader gave none of the money he received to his leaders. Six months after the contract he led another rebellion. The United States was at the time at war with Spain.

As part of the Spanish-American War campaign (1898), Admiral Dewey destroyed the Spanish fleet at Manila and our troops took the Islands. By the terms of the treaty of Paris, which terminated the war, the Islands became the property of the United States and our government paid Spain twenty million dollars in gold.

(c) *Waived and Granted Matter.*—All grant that the United States, according to law and the usage of nations, owns and has title to the Islands. The moral right to buy them or the wisdom of acquiring them does not enter; our government holds them legally by right of conquest and purchase.

(d) *Definition of Terms.*—By "permanently retain" is meant the continued possession and exercising of sovereignty. It does not restrict in any way the amount of self-government that may from time to time be extended to the Filipinos, nor does it exclude the possibility of future statehood.

(e) *Issues.*—The proposition rests on four main issues:

1. Permanent possession of the Philippines is desirable for political reasons.
2. Permanent possession is desirable for economic reasons.
3. Permanent possession is desirable for military and naval reasons.
4. Permanent possession is justifiable on moral grounds.

And therefore:

(f) *Restated Proposition.*—The United States should adopt the policy of permanently retaining the Philippine Islands.

III. BODY OF THE BRIEF

Inferences	Facts	Sources
A—Permanent retention is desirable for political reasons, for		
1. It is consistent with our political history, for	Territorial expansion:	
(a) We have always been an expanding nation, and	Louisiana Purchase,	
(b) Whatever territory we obtained, we permanently retained.	Florida, Texas and Gadsden Purchase, Pacific Coast, Alaska, Hawaii, Porto Rico.	Any standard American history.
	Method of acquisition was purchase or combination of conquest and purchase.	
2. Permanent retention of the Islands will improve domestic politics, for	President Taft was trained largely by his Philippine service.	
(a) It will give training to leaders in governmental affairs, and		Worcester, *Philippines, Past and Present*, pp. 360-377.
(b) It will extend our civil service for those in the ranks.		
3. Permanent retention will improve foreign relations, for		
(a) Foreign powers will have greater respect for the United States, and		
(b) Our wider interests will give us wider fields of influence over other powers.		Worcester, p. 888.

Inferences	Facts	Sources
B—The permanent retention of the Philippines is desirable for economic reasons, for		
1. A valuable territory is acquired.	(a) The area is more than 115,000 square miles.	U. S. Survey.
	(b) Soil is very productive.	Miller: *Economic Conditions in the Philippines.*
	(c) Can support a population of 42,000,000 —equal to that of Japan.	
2. Our foreign trade will increase, for	Increase since possession:	
(a) Retention insures larger trade with the Philippines,	In 1899, the Philippine Islands imported from us one out of thirteen millions and sold us one out of fifteen millions; in 1912, they imported from us twenty-one out of fifty-five millions and sent us twenty-two out of fifty millions.	Miller, p. 368.
(b) Retention will insure access to the larger trade of the East, and	Philippines are located in trade routes.	Worcester, p. 888.
(c) The Eastern trade is desirable.	Philippine harbors are good.	Chamberlin. *Philippine Problem*, Ch. 7.
I—There is a great trade with Asia and especially China.	They are the best in the Pacific.	Worcester, pp. 870-2.
	We alone exported to Asia and Oceania two hundred million dollars' worth in 1913.	
3. Home business and capital will be benefited, for	Exports to China from United States in 1914, thirty-five millions.	*World Almanac*, p. 219.
(a) Foreign exports support additional home production and		
I—Employ more American labor,		
II—Employ more American capital.		
(b) American capital will invest in the Philippines, for	See figures for investment of English capital in English colonies; German capital in German colonies, etc.	*Statesman's Year Book.*
I—Capital will go where the home country guarantees protection.		
C—Permanent possession of the Philippine Islands is desirable for military and naval reasons, for		
1. We must have a force available to keep the Eastern trade open,		Chamberlin, pp. 204 and 213.
(a) Japan may try to close Chinese trade.	See text of recent Japanese note to China.	Current newspaper reports.
(b) The Philippines are well situated strategically.		See maps.
2. We must have a base to intercept possible attacks on Hawaii or our Pacific coast, and		
(a) The Philippines are well situated for this purpose.		

D—The permanent retention of the Philippines is justifiable on moral grounds, for		
1. Our original assumption of authority carries with it the responsibility of protecting the Islands and		
(a) The Philippines are not strong enough to protect themselves.		
I—They are not united for purposes of common defense.	Facts of diversity in (a) language (b) religion (c) education (d) ideals	Worcester, pp. 934-1000. *World's Work*, Vol. 9, p. 5571.
2. The majority of Filipinos do not want independence.	Only 10%—the "gente illustrada" want it.	Chamberlin, p. 199.
3. Japan would take the Islands if we relinquished them, for	Her 67,000,000 people are crowded in 235 square miles.	*World Almanac*, p. 424.
(a) She needs an outlet for her population.		
(b) She has adopted the policy of imperialism.	She took Corea. She dominated Manchuria.	
4. Civilization as a whole is advanced by the control of semi-civilized people by civilized.	She is increasing her influence in Chinese territory.	
(a) We are fitted to elevate the Filipinos.	During our possession: (a) Number of schools has been increased. (b) Industry has been increased (see facts under B).	*Report of Commissioner of Education.*
5. There is no moral pledge to be broken by retention, for	Admiral Dewey's agreement for Filipino co-operation carried no pledge of independence.	*Senate Documents*, Vol. 25, 57th. Congress.
(a) The only agreement made was one of military co-operation between Dewey and Aquinaldo.		

IV. REFUTATION

(Here is put material to refute anticipated attacks upon the arguments offered in the body of the brief, if any seem likely. In this brief, we offer none.)

V. CONCLUSION

A bird's-eye view of the whole contention, offered for its combined force at a time when the audience need not pay attention to the details of proof. This part may contain, (a) summary, (b) application, and (c) appeal.

Appended is bibliography.

Bibliography

Dean C. Worcester, *The Philippines, Past and Present*, 1914.

Professor Worcester, Professor of Zoology, University of Michigan, went to the Philippines in 1886, and in 1890 to study the zoological conditions there. He stayed one year on his first and two and a half years on his second visit. He had ample time and opportunity to study the conditions there, in times of comparative peace; hence, his knowledge of the Philippines and its people is not based merely upon knowledge gained from observation during turbulent times.

Professor Worcester was a member of the Philippine Commission from the time it was first organized until 1913. He was Secretary of the Interior of the Philippines from 1901 to 1913. Professor Worcester is a recognized authority upon the Philippines; in fact, he knows more about them than any one else.

Most of the authoritative magazine articles upon the Philippine question that appeared for the last fifteen years were written by Professor Worcester, and all these articles are included in the book mentioned above; hence, the lack of magazine articles as sources.

Hugo H. Miller, *Economic Conditions in the Philippines*, 1913.

Mr. Miller is the head of the Department of Industrial Information of the Bureau of Education, Manila. His position gives his statements relative to the economic possibilities of the Philippines great weight. His statements are substantiated by the reports of the various customs departments of the Philippines.

Frederick W. Chamberlin, *The Philippine Problem*, 1913.

Mr. Chamberlin spent a good deal of his time in the Philippines and was personally acquainted with the men in authority there. His statements are substantiated by the war department records, and by quotations of the different members of the Philippine Commission.

World Almanac, 1914 and 1915.
North American Review, Vol. 176, pp. 236 ff.
World's Work, Vol. 9, pp. 5571 ff.
Senate Documents, Vol. 25, 57th Congress.

Concerning the three columns.—The backbone of the inference column is made up of the issues. Each one of them is an inference and all of the subordinate statements which are offered as supports are also inferences. These issues should be examined systematically. In the first place, they are propositions just as the main resolution is a proposition, and consequently should be tested as to reality, clearness, and simplicity. (See remarks under the heading, "The Proposition.") After being satisfied as to the form of each of your issues, make up your mind concerning the following: (a) Is each issue distinct from every other one? (b) Are they all, taken together, adequate to lead you to infer the main resolution from them? (c) Are they properly supported?

This brings us to the question of support. In Lesson 13 (pages 233-237, especially), it was explained that an opinion is supported either by facts which it properly generalizes, or by other opinions which are acceptable and from which it can be inferred. Observe that in the type brief, issue A is supported by opinions 1, 2 and 3. Each of them, in turn, is derived from other statements, (a) and (b). These last statements rest on facts of some sort. In the cases of A, 1(a) and A, 1(b) the facts are enumerated in the fact column, but in the cases of A, 3(a) and A, 3(b), the facts are not enumerated, though the source of the opinions is recorded. If we accept the word of Worcester and adopt his opinion, well and good; but if not, the facts of the case should be looked up. Incidentally, it is a bad policy to adopt the opinions of others without getting the facts which influenced them.

It is now clear that the inference column is made up of a series of propositions which hang together so as to lead logically to an acceptance of the main resolution. Every one of these propositions should be tested in the same manner as the first one and its issues.

The facts in the second column should be abundant. Furthermore, the source column must contain the names of witnesses and sources so that the acceptability, credibility, and conditions of observation may be passed upon. The place where the evidence is to be found should be noted in sufficient detail to enable others to get it readily and read it in context.

For faults in reasoning, carefully read the inference column; to discover lack of facts, read the fact column; and to check up authorities and sources, consult the last column. This form of brief provides not only an orderly form-arrangement of material but also a basis of criticism.

2. Floor Tactics

It is one thing to have a clear line of reasoning in your own head and quite another to keep it clear in the heads of your hearers. Argument is above all others the form of discourse in which you must impress not only the final effect or conclusion, but also the steps by which that conclusion is reached. For this reason the speaker must, from beginning to end, be especially simple and clear. There must be no unnecessary ornamentation which might tend, in the slightest degree, to obscure the structure of the entire speech. As each point is presented, explained, and proved, it must be fully driven home and then its exact place in the line of reasoning insisted upon. Such connectives as these will abound: "Having proved," etc., "let us next," etc., "If this be indeed so, then it naturally follows," etc. In short, an abundance of connectives must be used to make the relationship of the parts of the whole structure clear.

Then also, frequent repetitions and summaries are necessary. As one announces an issue and then goes into the details of proof, the listener is apt to forget the larger bearing of that issue as his mind is engaged in

approving or rejecting the evidence. Consequently, after a contention is established, it should be restated and then related to the next. The ideal is for the debater to keep the whole contention clearly in mind as he takes up each detail, justifies it, and places it in the whole scheme.

In handling figures, be careful not to bewilder the audience. It is unwise to read off formidable lists of statistics with items extending into six or more places. The mind cannot retain or grasp the significance of great sequences of numbers. The better procedure is to say something like this: "The report of the government shows that such and such a country sent to the United States an average of 500,000 barrels of sugar each year for a period of twenty years before the tariff was imposed. After that the exportation dropped to a little less than 100,000 barrels. These are round figures; the exact amounts I have if they are wanted." Be clear, and at the same time make it evident that your information is exact and trustworthy. A comprehensive grasp of the import of a mass of figures is to be offered rather than the befuddling figures themselves. Many things which can be taken in by the eye from the printed page cannot be received by the ear from spoken language.

3. Burden of Proof

Remember that "he who asserts must prove." This old adage simply means that one who asserts something new—not yet generally accepted—has the responsibility of demonstrating its acceptability. While we know that there are many things quietly received without question as the established and true order of the universe, which will some day be shown to be unacceptable, still we realize that they do have all the presumptions in their favor and one who would assail them must fight. One who maintains that some established thing is wrong or who states

a totally new idea, must undertake the task of proving his assertions. It will not avail him to assert and reassert; he must prove. A speaker who is advancing an argument bears such a burden of proof. If he succeeds in educating his hearers and leading them to reason as he reasons, he is said to have successfully carried the burden and shifted it to one who would deny his contentions.

Therefore, in an argument, be careful of what you assert. Make no wild assertions prompted by bitterness or dissatisfaction, which you cannot prove by a calm weighing of evidence. Advance only those contentions about which you have adequate knowledge; then go about establishing them in an inexorably logical manner. Obviously an honest man who is a clear thinker, will be sparing in his assertions and bountiful in the evidence to support what he does assert.

While the unflinching acceptance of the responsibility to prove may seem hard, there is this consolation—you can put an opponent's nose to the same grindstone. If one opposed to you makes a wild, unsupported statement, *do not deny it;* simply point out that it is an unsupported assertion which cannot be fairly accepted until demonstrated. If you should say, "It is false," you yourself have made an assertion and assumed the responsibility to prove it false. But if you simply call for proof, you clearly throw the burden on him and assume none yourself. Just as you will be careful in making your own assertions, so also you will be careful not to assume unnecessary burdens by branding other people's assertions as false, but you will show the unacceptability of unsupported statements, thus making clear the burden an opponent must bear. Sometimes, when you have overwhelming evidence against his assertion, you may be willing to deny and then advance your destructive argument, but even then it would be better policy to call for

proof and bring forth your heavy guns only after he had wasted his time with refutable arguments.

4. General Bearing

Finally, preserve a bearing of fairness and calm. One who reasons must not be excited and he must not seem excited. Prejudice, bitterness, hatred, and other strong feeling not only tend to befuddle the thinking of the speaker but they also give the audience the impression of partisanship and bias. Of course, if you are talking to those who hold the same views as you and do not need to be convinced, get as bitter, indignant, and excited as you please; but in such a case, you are not arguing, you are exhorting. Where argument is necessary, calm is necessary.

This admonition is not at all intended to disparage the natural enthusiasm which goes with strong, forceful delivery. There is a great difference between the force resulting from the stimulus of interest and intense application, and the emotional outburst which is fanned by prejudice and intolerance. If the audience gets the impression that your feeling is stronger than your judgment, your argument will be weakened in their eyes.

In meeting an opponent and in addressing a strange audience, always be most courteous and more than fair. One who argues contends against fallacy, not against persons; he deals in truths, not in personalities. His preparation consists in thorough, patient research; his floor generalship consists in control of himself.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Find in the Congressional Record or some book of speeches, or even in some magazine article, an argument.

Read it carefully and then cast it in the brief form described in this lesson. Place this brief in your notebook, with an appended criticism of possible weaknesses.

Second Day.—Carefully study the type brief and note (a) whether any particular argument in the first column is logically weak, (b) if there is any statement not fully warranted by the facts offered opposite it, and (c) where arguments are directly from authority.

Third Day.—Recast all the material in the type brief in a new brief using the following as the main issues:

A—Retention of the Philippines will benefit the United States.

B—Retention of the Philippines will benefit the Philippines.

C—Retention of the Philippines will benefit the civilized world.

Fourth and Fifth Days.—Formulate a proposition on any subject on which you have convictions and to the facts of which you have access. Gather the material as thoroughly as possible and construct a good brief.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. How does a technical brief differ from a simple outline?

2. What is meant by a *real* proposition, in contradistinction to one which is logically unreal?

3. In the introduction, why do we give first a general survey, then detailed facts, etc.? Is there any principle of procedure here? Is there a gradual focusing and narrowing of the attention?

4. Is there any set way of determining just what the main issues of a given proposition should be? Can the same opinion be established by dividing it in different ways and summing up each division with its own proposition? Can you cut up a pie in more than one way?

5. Why is it well to restate the main proposition just before taking up the details of proof?

6. Why should every entry in the inference column be in the form of a complete proposition?

7. What are the tests to which any proposition may be subjected?

8. Why is it unwise to adopt the opinions of others without checking up the facts to which they had original access?

9. What do we mean by *connectives* which may be used during delivery? What is their importance in the argumentative form of discourse? Do they promote beauty in other forms of composition?

10. Are repetitions and summaries of much value in a debate or straight argument?

11. What is the ideal to be attained in the presentation of a mass of statistics to an audience?

12. What do you mean by the *burden of proof?*

13. Do you know of cases in real life where people who are proposing new things act as though they did not expect to bear the burden of proof?

14. Is it well to make sweeping denials of the assertions of opponents when they are not properly supported? What is a better policy?

15. What is your ideal of the general bearing of one who is trying to convince by appeals to the judgment? Is any other kind of appeal logical? Does the recognition of the value of calm logic in any way overlook the possibility of other kinds of appeal?

LESSON 16

THE APPEAL TO ACTION

As a practical success in the world of men, the speaker is judged according to his skill in moving others to action. To sway the multitude—that is the pinnacle of eloquence. What avails a beautifully modulated voice if its pleadings alter not the course of human events? Why convince men if the beliefs implanted work themselves not out in deeds? One who speaks pleasingly, who marshals his ideas clearly, and yet who cannot secure action, falls short of oratorical effectiveness. In this lesson, we shall consider the aspects of speaking which are most closely connected with the obtaining of action from the hearers.

1. Nature of Action

(*a*) *Conscious Action*

All actions are movements in response to some exciting cause or stimulus. This cause may be outside the individual, as a concrete situation which he faces, or it may be an image or idea arising in his own mind. To put it another way, a man seeing a cigar in a store window has a train of ideas started by the sight of that cigar, which leads him to go in, buy it, and finally smoke it; or, while in his office, he may get the notion that a cigar would be very gratifying and consequently send out for one to smoke.

Again, a man may come into a room, sit at his desk, and then, feeling a draft, close the window. This is the

direct result of the real stimulus of the cold air. On the other hand, he might imagine the possibility of the draft and, because of that mental state, close the window before actually feeling any inconvenience.

Yet these two causes of action are essentially alike, for whether prompted from without or within, the mind does have a notion of an existing situation, a notion of a possible alternative and a desire to secure the more preferable state. The end in view works itself out in action. We call such acts, where the person is aware of the stimulus and the fact that he is acting, conscious acts.

When a speaker wishes his hearers to perform a conscious act, he does not, as a rule, have a concrete external stimulus. Rather does he, by means of words, arouse suggestive ideas in the minds of his hearers. By calling up stimulating images, by outlining truths, and by drawing logical conclusions, he puts the powder of action, a sort of explosive force, into their minds just as well as if he could lead them to a place to witness the very things about which he talks. He makes them see "with the mind's eye." Notice the following appeal taken from Thurston's speech urging intervention in Cuba:

> The pictures in the American newspapers of the starving reconcentrados are true. They can be all duplicated by the thousands. I never before saw, and please God, I may never again see, so deplorable a sight as the reconcentrados in the suburbs of Matanzas. I can never forget to my dying day the hopeless anguish in their despairing eyes. Huddled about their little bark huts, they raised no voice of appeal to us for alms as we went among them. * * *
>
> Men, women, and children stand silent, famishing with hunger. Their only appeal comes from their sad eyes, through which one looks as through an open window into their agonizing souls.
>
> The Government of Spain has not appropriated and will not appropriate one dollar to save these people. They are now being attended and nursed and administered to by the charity of the United States. Think of the spectacle! We are feeding

these citizens of Spain; we are nursing their sick; we are saving such as can be saved, and yet there are those who still say it is right for us to send food, but we must keep our hands off. I say that the time has come when muskets ought to go with the food!

When Thurston himself saw the starving reconcentrados, he felt like taking up arms against Spain. In his speech, in the Senate, he tries to arouse the images he actually saw, in order that the senators might vote to declare war.

(*b*) *Unconscious Action*

Nature is wiser than any of her offsprings. She has developed in each creature the means of reacting in certain fundamental ways necessary for its continued existence, even without its being aware of the stimulus or need for action, and, in some cases, without its realizing that it has moved, when the response has actually taken place. Let us give a few concrete examples.

Of all the extreme cases of unconscious action, *heliotropism* of flowers was the first observed by man. It was seen that sunflowers and others would turn toward the light (Greek—*helios,* sun, and *trope,* a turning). Later it was discovered that some animals were also heliotropic. Upon the appearance of light, they would move in its direction like automata, performing complicated movements of locomotion with no choice or consciousness of their own. Other tropisms have been found. For instance, swarms of flies must, of necessity, head against the wind; while on the other hand, locusts move with the wind, heading away from the direction from which it comes. The lady-beetle and the star fish, when placed on a verticle surface, automatically begin to climb in an upward direction; they cannot go down nor rest quietly. Certain crayfish and shrimps will

head toward the positive pole of an electric current in the water, just as heliotropic animals move toward the light.

How far human beings are affected in this manner by external forces is not definitely known. It is probable that we have various tropisms. Certainly a brief description of them prepares one to understand other unconscious and dimly appreciated acts very common to us all. Just as external, physical circumstances determine tropisms, so also *instincts* which are inherited, fix almost as completely the course of our conduct in certain situations. It is instinctive to flee from danger. Confront a man—certainly a child who has not learned higher forms of control—with a dangerous thing and the instinctive impulse is to flee. It is instinctive to repulse that which is distasteful and to try to acquire that which seems good. These and other tendencies are born in us; they are handed down through the race. A person needs only to be confronted with a situation and the instinctive response takes place without reflection and sometimes without a realization of the action itself.

The *reflex* is the next higher in the scale approaching conscious action. It is not an inherited tendency but is built up during the life of an individual, through practice. The eye winks when a foreign body approaches it, and the hand of a man reading a book will flick a fly from the face without once interrupting the complete absorption of the mind in the interesting contents of the printed page. Again, the body as a mechanism appropriately meets a situation without bothering consciousness. At first, reflex acts—like those mentioned, the movements in walking, playing a musical instrument, and many others—were the results of deliberate thought, but continued practice made them mechanical.

Similar to this, is the *idiomotor act,* in which a notion promptly sets off an active response. A child on April first will say, "Oh, see the bug on your arm," and then shout, "April fool!" as you make a frantic sweep of the hand to brush off an insect which never existed. Here the flash of thought "bug on arm" sets the mechanism into characteristic response, without reflection. Only after the act is completed is one aware that he has acted.

Every man is a bundle of action tendencies, the nature of which is determined by surrounding, physical conditions to which he must turn (tropism) in a certain way; by what his ancestors did and implanted in him at birth (instinctive tendencies); by what he himself repeatedly did during his life till the things became mechanical (reflexes and settled habits); and by what he approved again and again through repeated action. If a speaker attempts to move his hearer in a manner in harmony with this bundle of tendencies, he can, as a rule, succeed quite easily, but if he proposes something counter to them, his task will indeed be difficult. About this we shall speak at greater length later. Just now we can classify acts into three groups of service to us—a classification which can be understood because of the introduction just completed.

1. The act stimulated by the speaker may be unconscious and determined by inherited and acquired tendencies on which he played.

2. The act may be a conscious but impulsive response to an attractive end proposed by the speaker.

3. The act may be a deliberate and selective response in which the action is made in a certain direction with the mind fully aware of other possible courses to be pursued.

Before discussing these, we may say that all the considerations under the first must be present and be

reckoned with by the speaker when dealing with the second, and all the principles bearing on the second are applicable also in stimulating a selective action.

2. Speaker's Influence over Mechanical Responses

A speaker who can play on primitive and deeply imbedded tendencies can get a favorable inclination to almost anything he may propose and even definite responses in the form of concrete acts. What are his tools or methods?

1. *His personal influence* is the first force brought into play. The magnetic speaker, both because of his general attractiveness and the particular earnestness he shows in a given cause, carries his hearers with him. He has them as in a spell and they move with him in thought, feeling, and deed. They do not reason out that they like him, or that, because he is worthy of confidence, they will therefore do as he proposes; they simply turn toward him and follow his suggestions without thought. So long as he is there to influence them by his presence and his voice, they are his to command. Such influence is of greatest service when immediate action is wanted. It tends to diminish in power when an interval of time comes between the speech and the occasion for action. It is a help to the preacher pleading for a big contribution to be made on the spot, to the salesman trying to close a contract, to the military captain just before the charge, to the football coach in the dressing room between the halves. To just the extent a speaker can impress his personality on others, this influence will hold over and have effect after a lapse of time, but in all cases its maximum effect is felt during delivery.

How is such an influence to be developed? The principles involved and the practical method steps are

outlined in Lesson 8, under the headings, "Personality," "Confidence," "Self-Control," and "Tact."

2. *Repeated mass action* is a mechanical device for moving an audience. Through it, a group of individuals may be welded into a mass responsive to the will of a leader. Revivalists use it often. First the choirmaster has everybody sing. Then all others remain quiet while those in the front half and to the right carry a stanza; the second stanza is taken up by those in front and to the left while all together sing the chorus. Then follows singing by various groups all over the house, alone and in various combinations. The choirmaster has all doing his will and following his lead. They are in a responsive state. Then on comes the revivalist himself. He continues the response by getting silent agreements with obvious truths. Then he obtains a show of hands on this or that question. He gets those who were converted before the age of ten to stand, then those who came at twenty, and so on. By means of rhetorical questions which permit of only one answer (silent to be sure) and direct questions calling for movements, he gets the whole audience responsive to him. The whole situation is favorable to action which he will suggest, though most of those present do not realize the process by which they were brought into line. Only the coolest and strongest willed individuals can hold out.

The more intellectual the audience, the smaller the chance for success by these tactics. They are of service only when the response can be made then and there. A religious revival does little, as a rule, to establish new courses of conduct; its great value lies in the fact that it stimulates an initial step. The steady work of a pastor is necessary to conserve the results obtained by the evangelist.

The auction sale is another example of the impelling force of repeated mass action. A man goes to an auction

with no intention of buying. He sees article after article bought; he timidly enters the bidding; he gets into the habit of responding and finally "gets the fever" so that he eagerly bids on everything that is put up.

In deliberative bodies, where voting goes on as a matter of routine, responses tend to become mechanical. This is especially true toward the end of a session. One who is wily, who senses the tendency to pass everything and who wishes a resolution to prevail, will make his motion unobtrusively, have it quietly seconded and go through on a "sleepy vote." If, however, he speaks in support of his proposition, he will break the spell. Then to secure its passage he must work for intellectual assent rather than the mechanical, approving response.

Nomination speeches and addresses in favor of patriotic resolutions are often carefully planned to "sweep the hearers off their feet." A series of approvals is arranged. The speaker draws applause for this and applause for that. Gradually he leads up to applause of the final and desired proposal. It is during this final burst of enthusiasm, made possible by the skillful ordering of those which preceded it, that the vote is taken. Here, as in the other cases, it is clear that the action taken is a blind one and not the result of meditation nor even a single clear notion. The method can be successful only when the outlet in action is immediately present.

3. The Impulsive Act

The impulsive act is the result of the successful impress of a desirable end on the mind of the hearer. The speaker wants something done. He presents it so as to attract attention and arouse interest. The attention must be kept on the act until it is actually accomplished, if it fades from the mind and something else crowds in to hold the center of the mental stage, the act will not take place. Therefore, the first care of the

speaker is to present the act and what it will bring, in a clear and forceful manner. For a discussion of interest and attention, review Lesson 4.

But not only must the act to be performed be held in the center of attention; it must be of a character to stimulate an emotional set favorable to the course to be pursued. One might propose a climb up a mountain on a hot day, but the bare thought is so distasteful that it is banished from the mind promptly and no action takes place. But if some attractive feature, such as a cooling breeze on the top, the far view, and some rare fruit or berries to be had there and only there, is held out, the feelings aroused in response are positive so far as action is concerned, and not negative. Anything in harmony with instinctive and acquired tendencies (some of which are common to all men) or in accord with special tastes will stimulate these positive or favorable emotional responses which drive on to action. Attention cares for the nature and direction of the action; feeling gives the impulse.

Notice the way in which Daniel Webster makes John Adams plead for the signing of the Declaration of Independence:

"The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the declaration of independence? That measure will strengthen us. It will give us character abroad. The nations will then treat with us, which they never can do while we acknowledge ourselves subjects in arms against our sovereign. Nay, I maintain that England herself will sooner treat for peace with us on the footing of independence, than consent, by repealing her acts, to acknowledge that her whole conduct toward us has been a course of injustice and oppression. * * *

"The cause will raise up armies; the cause will create navies. The people, the people, if we are true to them, will carry us, and will carry themselves gloriously through this struggle. I care not how fickle other people have been found. I know the people of these colonies, and I know that resistance to British aggression is deep and settled in their hearts, and cannot be

eradicated. Every colony, indeed, has expressed its willingness to follow, if we but take the lead. Sir, the declaration will inspire the people with increased courage. Instead of a long and bloody war for the restoration of privileges, for redress of grievances, for chartered immunities, held under a British king, set before them the glorious object of entire independence, and it will breathe unto them anew the breath of life.

"Read this declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered, to maintain it, or to perish on the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling around it, resolved to stand with it, or to fall with it. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support."

We may tabulate our conclusions. To arouse impulsive action, the speaker must present the stimulus so as—

1. To awaken interest;
2. To hold attention;
3. To draw forth emotions favorable to the action proposed.

What Constitute Favorable Feelings?—The passage just given stimulates feelings of hope, courage, and elation. As the speaker proceeds, he builds up confidence. Those listening catch the spirit; their hearts beat strongly and their breathing is deep and exhilarating. Physically and emotionally they are machines of assurance. The act proposed is represented as (a) in harmony with inherited instincts of self-preservation, desire for power, desire for redress; (b) in line with special existing political and economic aims; and (c) likely to be successful. The last is dwelt on most fully.

For a similar appeal to action, read once more Henry Clay's conclusion of the speech in favor of the War of 1812, in Lesson 6, page 99. Notice that in the Clay peroration, not only is confidence stimulated but hatred

of England is worked up by insinuation and direct statement.

If primitive passions can be aroused strongly enough, assurances of success are unnecessary, for a blind forward plunge will come with strong feeling, and there is no thought of consequences.

We not only act when our whole being, physical and mental, inherited and acquired, flows positively toward the end proposed, but we also respond negatively when we see that failure to act will bring punishment or retaliation. Note the following skillful appeal of Henry Clay to Congressmen to send an expression of sympathy to Greece in her struggle for independence:

"But, sir, it is not for Greece alone that I desire to see this measure adopted. It will give to her but little support, and that purely of a moral kind. It is principally for America, for the credit and character of our common country, for our own unsullied name, that I hope to see it pass. What, Mr. Chairman, appearance on the page of history would a record like this exhibit? 'In the month of January, in the year of our Lord and Savior 1824, while all European Christendom beheld, with cold and unfeeling indifference, the unexampled wrongs and inexpressible misery of Christian Greece, a proposition was made in the Congress of the United States, almost the sole, the last, the greatest depository of human hope and human freedom, the representatives of a gallant nation, containing a million of freemen ready to fly to arms, while the people of that nation were spontaneously expressing its deep-toned feeling, and the whole continent, by one simultaneous emotion, was rising, and solemnly and anxiously supplicating and invoking high Heaven to spare and succor Greece, and to invigorate her arms, in her glorious cause, while temples and senate houses were alike resounding with one burst of generous and holy sympathy—in the year of our Lord and Savior, that Savior of Greece and of us, a proposition was offered in the American Congress to send a messenger to Greece, to inquire into her state and condition, with a kind expression of our good wishes and our sympathies—and it was rejected!'

"Go home if you can, go home if you dare, to your constituents and tell them that you voted it down; meet, if you can, the appalling countenances of those who sent you here and tell them

that you shrank from the declaration of your own sentiments; that you cannot tell how, but that some unknown dread, some indescribable apprehension, some indefinable danger, drove you from your purpose; that the spectres of cimeters and crowns and crescents gleamed before you and alarmed you; and that you suppressed all the noble feelings prompted by religion, by liberty, by national independence, and by humanity. I cannot bring myself to believe that such will be the feeling of the majority of the committee. But, for myself, though every friend of the cause should desert it, and I be left to stand alone with the gentleman from Massachusetts, I will give to his resolution the poor sanction of my unqualified approbation."

Here we find a clever combination of positive and negative stimuli. Clay arouses the positive emotions of sympathy, religious fervor, and national pride while he negatively seeks the proper vote by arousing anticipated fear of the constituents' displeasure and shame at the charges of cowardice and sordid self-interest.

Nature of the Stimulus.—The stimulus used by the speaker may be either the image (see Lesson 9), the concept (see Lesson 11), or the argument (see Lessons 13, 14, and 15). As an image of a certain desirable thing flashes up in the mind and holds the attention, it may bring a favorable emotional state and produce action. So also as a notion of right, justice, etc., grows, it may result in deeds. Certainly arguments to establish opinions are very often the antecedents of actions. The speaker carefully selects these units of thought and welds them together so as to touch off the desired action most effectively.

Now it must be said that, as a rule, impulsive acts result from the realization of concrete images rather than abstract ideas or propositions. Certainly it is true that an impulsive response is most likely to take place if the stimulus touches off fundamental, deep-lying tendencies. As the tendencies become less primitive, or biological, and more intellectual, they are less likely to be stirred into impulsive response.

4. Selective Action

The selective action implies conscious choice and decision. There is a clear willingness to act. In the mechanical response, deep-lying forces of nature, largely physical, cast the deciding vote, and the body acts with no conscious direction from the mind. In the impulsive response, these forces are also very powerful, but the thinking and feeling mind is also awake and aware of the attraction or repulsion and the consequent action in this direction or that. In the selective action, however, the mind is the final determining factor; it is not assailed by a force driving it on to one course of action before any resistance can be begun; it is fully aware of two or more possible lines of conduct. While, old tendencies and impulses may be stronger than judgment and have their way, in selective action there is a decision, a conscious inclination in one direction rather than in another. Recently the Italian Cabinet had to make a choice—to remain neutral or take part in the great European conflict. A man suddenly met and insulted on the street, usually has no choice. His whole nature either drives him on against his tormentor or away in craven retreat. If the same man, like Italy, had time to consider and weigh the matter, there would be a chance for comparison and choice.

But what shall be compared or contrasted? That depends on the level of the hearer's intelligence and what the circumstances require to be placed before him for consideration. Possibly two images arise with their attendant emotions. There is a struggle, and the man acts out the suggestion of one rather than the other. Old-fashioned ministers used to present vivid images of blistering hell and visions of blissful glory. They moved their audiences by associating faith and conduct with heaven and lack of these things with hell. There

was no argument to prove that such places really did exist or that they were logically connected with the acceptance of a particular creed or the carrying-out of certain ideals of life. The assault was on the imagination by means of vivid images.

Action may also be influenced by a similar exalting of a particular concept, or general ideal, over alternative ones. An argument can also be advanced as the basis of a definite action. In these last two cases, the feelings which spring up with the thoughts in the mind are not vivid emotions, but rather calm, settled sentiments. If we expound a belief to a man so that it is acceptable, or argue a proposition so that it is proved, as the basis for action, we have laid a strong and permanent foundation; but no stimulus of an exciting nature is likely to be there. Such concepts and beliefs, when fully accepted, are hard to shake and will almost invariably work out in action when an occasion arises, but not necessarily in speedy action.

The mechanical response and impulsive action must be immediate. The stroke must be made when the iron is hot. On the other hand, the selective action, based on thought and reason, may take place long after the initial impression was made, for such impressions grow deeper and more potent with reflection; the stimulus to action is slow, steady, persistent. Emotions are fleeting; sentiments are abiding.

Finally, it is possible to be convinced that this or that thing is true or this or that act wise, yet not feel the call for personal response—for exertion by you yourself. One might tell of atrocities in the Congo and prove them and yet get no active response from an American audience. The thing might be looked upon as an academic and impersonal matter. Therefore, a speaker trying to stimulate a selective act, based on reason, must go a step beyond proving the desirability of action;

he must connect it with his hearers' personal welfare and happiness. He must make them believe that they are affected and will benefit by the act proposed. Their welfare ranges all the way from physical well-being to mental peace due to the thought of a lofty and unselfish deed well done. The higher the type of man appealed to, the wider is the field of personal interest, the less egotistic the point of view and the more altruistic. Indeed, the nobler men will act readily upon lofty, abstract ideals of conduct even when such action is counter to their material welfare. Here is where the speaker must judge his auditors for himself and no one can help him. What shall be his level of appeal? Of help in this connection is the discussion of "Tact," beginning on page 145 of Lesson 8.

(*a*) *The Persisting Stimulus*

When an action cannot be performed immediately and the speaker wants his ideas and feelings to arise again and again in his hearers' minds, he must implant some permanent reminder. He must put a barb in his arrow so that it will stick and prick from time to time. The best barb is an apt epithet that cannot be forgotten. Henry Clay, speaking for high tariff, called it the "American System" in opposition to the "British Colonial System." That was a fine tag. The words stuck and everyone was enthusiastic over the "American System;" indeed, who could fail to approve and who could forget a system so named and held in mind? Another good barb was Webster's "Liberty *and* Union." We all remember John Hay's denunciation of "Dollar Diplomacy" and now Bryan is hit with the epithet club of "Shirtsleeve Diplomacy." For a long time Roosevelt was successful when his projects came under the magic head of "A Square Deal," and he suffered severely

when some one pinned to him the persistent expression, "Big Stick." The writer remembers how a college speaker who was urging the students to have all their dances formal—with dress-suit necessary—killed the movement for informal dances by calling them "Shirt-Waist Dances." All these expressions are catchy and suggestive as well. Once caught, they cannot be forgotten and, being in mind, they influence conduct.

The persistent epithet is valuable also in creating public opinion—in spreading a certain attitude and tendency to action. The women teachers of New York City repeated in many speeches the phrase, "Equal pay for equal work!" Now who could resist that slogan? They got a scale of wages with men teachers and women teachers on an equal basis. Charles Sumner kept abolition sentiment alive in the North with his "Crime Against Kansas" and "Slavery Sectional, Freedom National." James G. Blaine owed his defeat for the presidency to a certain extent, to the unfortunate expression, "Rum, Romanism, and Rebellion," as a characterization of what the democratic party stood for. In that case the expression acted as a boomerang.

5. Direction Summary

If you wish a certain action, make up your mind what the general tendencies of your audience are, the particular ideals and special motives which hold in the present case, then determine:

1. Is the proposed action in harmony with the fundamental tendencies of most people? Then make the most of that aspect to stimulate a mechanical or impulsive response.

2. Has this particular audience any settled habits of action in reference to you or the course proposed? Do they look upon you as a leader or one who should be

obeyed? If so, order them, and depend upon the habit of response. Is the thing proposed a natural or routine thing for them to do? Then propose it as a matter of course and look for habitual disposition.

3. Can you connect the proposed end with some settled ideals, notions, or prejudices which they have? If so, make the most of the proper aspects and get the weight of existing tendencies behind your action.

4. Can you make the end appear new and intrinsically attractive? Then do so, dwelling on the emotion evoking aspects, striving for impulsive response.

5. Is it necessary to prove rather than assert the desirability of the end proposed? Do so, but only when necessary, for meditation is the foe of immediate action. If you must prove, do it well. (See Lessons 13, 14, and 15.)

6. If an interval must come between the stimulus of your speech and the act proposed, try to devise a persistent and stimulating brief summary of your suggestive and impelling idea.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson at least twice and then make a topical outline of it. Master its contents thoroughly.

Second Day.—Read again what was said about tropisms and also about the effect of a speaker's personality on an audience. Then list all the possible external influences which you can think of which affect the listener's response whether he knows it or not.

Third Day.—Read again what was said about inherited tendencies. Beginning with (1) the tendency to seek nourishment and (2) the tendency to sexual acts of reproduction, make a list of all the tendencies which, to you, seem inher-

ited by all men and which they are strongly moved to act out under appropriate stimulation.

Fourth Day.—List settled ideals and prejudices common to most Americans. Combine the lists of the second, third, and fourth days.

Fifth Day.—Outline a speech designed to secure a definite action. Precede the outline with an analysis of the particular audience you imagine. List the springs to action the audience has. Tell the make-up of the audience and then enumerate:

1. Possible external influences;
2. Inherited tendencies;
3. Settled habits of routine action;
4. Settled prejudices and ideals which can be connected with your particular purpose.

Additional Task.—Whenever you read speeches proposing actions, analyze the appeals in the manner given above. Do this very often and write out such an analysis of a speech, from time to time, in your notebook.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What is the rank of a speech urging to action, in the oratorical scale of values? What is the popular notion of the high-water mark of oratory?

2. Is there such a thing as unconscious action? Among animals? Among men?

3. What is meant by tropism? Are human beings tropic?

4. What is an inherited tendency? What is a reflex? What is a habitual action?

5. How does conscious action differ from unconscious response?

6. What are the possible stimuli to action? What agency does a speaker employ? Are words as influential as real situations?

7. What influence has a speaker over unconscious responses?

8. What are the essential features of an impulsive action? How are the emotions affected?

9. Has attention anything to do with action? If so, what?

10. Has interest anything to do with action?

11. Of images, concepts, and proved beliefs, which is the strongest stimulus to immediate action? Which tends to guarantee the surest action?

12. What are the essential features of selective action?

13. Do ideals and judgment affect selective action as much or more than inherited instincts? Is there a rule to be applied to all people in this respect?

14. What is meant by the persisting stimulus? Can you name others besides that given?

15. Would an advertising man or a salesman profit by reading this lesson? Would a teacher or parent? Would a foreman or boss of other men?

16. What relation does this lesson bear to the previous lessons? to lesson 3 for example? or lesson 8? or 9? or 12? Could you prepare an outline of the course showing the relation of each topic and lesson to the whole and to each other?

17. What material treated thus far in this course would you put into a course in Personal Efficiency?

18. What from this course would you put into a popular text on applied psychology?

LESSON 17

SPEECH MATERIAL AND ITS PREPARATION

Thus far we have discussed the material of a speech as made up of images, concepts, judgments, and arguments, and we have shown how each may be presented, how each may be demonstrated as representing an existing actuality, and how each may be used to provoke feelings and acts of various sorts. All this implies that the materials used by a speaker—the ideas symbolized by his words—may be divided and subdivided along psychological lines.

Now, however, we wish to make another sort of subdivision—one which recognizes that part of this various material used by the speaker is very directly limited to a particular speech, while part of it is general in character. One portion is the heart of the particular message itself, while the other portion is a kind of general filling or explanatory accompaniment. Every speech contains a mixture of these two ingredients, and the speaker must discover them—must make them come to mind. The act of bringing forth the images, ideas, and arguments was known by the ancient writers as "invention." But invention is not possible in the case of a particular speech without some previous preparation. Furthermore, the preparation which brings forth the specific subject-matter is different from the preparation which bears the general fruit. In this lesson we shall explain the nature and purposes of these two kinds of matter and indicate methods of preparation for their invention.

1. Specific Matter and General Matter

The following passage from William Wirt's *Eulogy of Jefferson and Adams* (delivered October 9, 1826, in the House of Representatives) will serve to illustrate, within the limits of a paragraph, the two kinds of matter which are presented to an audience:

> Man has been said to be the creature of accidental position. The cast of his character has been thought to depend upon the age, the country, and the circumstances in which he has lived. To a considerable extent, the remark is, no doubt, true. Cromwell, had he been born in a republic, might have been guiltless of his country's blood; and, but for those civil commotions which wrought his mind into a tempest, even Milton might have rested "mute and inglorious." The occasion is, doubtless, necessary to develop the talent, whatever it may be; but the talent must exist, in the embryo at least, or no occasion can quicken it into life. And it must exist too under the check of strong virtues, or the same occasion that quickens it into life will be extremely apt to urge it on to crime. The hero who finished his career at St. Helena, extraordinary as he was, is a more common character in the history of the world than he who sleeps in our neighborhood, embalmed in his country's tears, or than those whom we have now met to mourn and honor.

The direct thought expressed by the orator in this passage is somewhat as follows: Although time, place, and occasion have much influence in determining a man's character, still, to develop great talent, an embryo of greatness must first exist; furthermore, true greatness requires that talent be checked by virtue. This specific message, however, is very compact and difficult to understand for the first time in the form just stated by us. To make the meaning more open and clear, to adapt it to the particular audience, general, illustrative matter is called into service. Wirt's first principle, that circumstances tend to develop the man, is made concrete by recalling the lives of two men—Cromwell and Milton. Similarly, Napoleon is a particular illustration of the truth that talent unchecked by virtue results in evil. On the other hand, Washington is a noble type where talent and virtue go hand in hand. Now these happened to be the illustrations chosen by Wirt. But he could have found others. No matter. Whatever he might have found and might

have used would have been drawn from his general stock of information and would have been used to make clear a particular thought.

To the particular audience Wirt was addressing, it was perfectly clear that Washington was meant by "he who sleeps in our neighborhood, embalmed in his country's tears." But these references to great men do not exhaust the general material drawn upon by the speaker. The very use of such expressions as "republic," "guiltless of his country's blood," "those civil commotions," and "embalmed in his country's tears" imply a very extensive and versatile mentality and give some hint of the vast general field upon which the speaker drew. Indeed it is almost impossible to express the simplest thought without calling into use many supplementary ideas in the light of which its meaning is made clear. The very related nature of our knowledge makes it necessary for us to express a single idea in terms requiring information of many others.

No doubt we have explained the nature and purpose of these two kinds of matter; next, one might ask in what proportions they occur. This varies in different sorts of speeches. In eulogies, commencement addresses, and occasional speeches of all kinds, the general matter, as a rule, preponderates; but in technical, legal, and argumentative speeches, the specific matter is of greater importance.

2. General Material

It was no doubt a realization of the importance of the general matter which made the ancients insist that the public speaker should be a man who had mastered all human knowledge. While today we do not require such an enormous prerequisite, we do believe that the orator should be a man of exceptionally wide, general information and a complete master of the particular topic on

which he expresses a direct message. This means that a man's general preparation must have given him wide culture, while his specific preparation for a particular speech must have equipped him to speak with authority on a definite subject.

Of the necessity and advantage of broad culture which renders its contributions of general information, there can be no doubt. It enables a speaker to think more clearly on any particular subject which he may wish to discuss. We often hear it said that this is the age of specialization and that the man who would succeed must know one thing thoroughly. All very true, but it is also true that the broader the man's culture, the better able he is to become a specialist in some limited field. His information gained from wide experience prepares him to see a particular subject in its proper proportion and in relation to other things. With this sense of relationship there comes the possibility of keener analysis. Seeing the bearing upon his immediate subject of a considerable field of human knowledge, the man is able to recognize points of likeness and difference which would be obscured to a less widely informed person. But not only does general culture improve one's thinking on a particular problem; it also aids in the expression of the results of that thinking. It provides many illustrations and equivalent forms of expression to meet the varying needs of individuals in the audience.

This matter of expression leads us to turn our attention, in passing, from the influence of general information upon the mental power of the speaker to its influence upon his style. What a person thinks and what he says, as well as how he says it, are most intimately connected. Whenever a speaker attempts to illustrate or amplify an idea, he reveals his limitations and colors his message. The engineer may have to restrict his illustrations to the field of engineering; the doctor talks in terms of illness

and drugs; the nature poet gets his similes from the flowers of the plains and the torrents of the mountains. Fortunate indeed is he who is at home in all fields. The more catholic his taste, the better for him as a speaker, and the better for his audiences. Richness of style comes from breadth of general resource.

The speech of a cultivated gentleman abounds in pleasing and illuminating references to works of the world's best literature, to the wonders of nature, to the joys and sorrows of the human heart. The many sources from which he draws his illustrations enable him to appeal to minds of various natures and capacities. Deficiency here is sometimes so telling in its effect that a specialist in a particular branch is unable to communicate his expert knowledge to others. Many a clever and profound engineer has failed to impress others because he knew engineering only and could not make his ideas plain to those who did not have particular knowledge identical with his own. Such men not only lose in pleasingness; they also lose in simple lucidity.

(a) General Preparation

How to acquire the general material, how to retain impressions from many experiences, and how to systematize those experiences, is the problem of general education. What is acquired represents the whole man, intellectually. We cannot here outline an entire system of education calculated to develop the well-rounded man. Yet a few special hints with reference to the special needs of a speaker may be given with propriety.

1. The sense perceptions should be increased and the special senses trained. In Lesson 9, page 163, we remarked that many people are one-sided in their sense development, that some are impressed with the sight elements of a total situation, some with the sound ele-

ments and so on. Read once more pages 163 to 167 for method directions for sense-training.

Travel when possible and observe accurately all with which you come in contact. Very often it is well to recline quietly in the evening, when alone, and try to revive the impressions of the day, gained in new surroundings.

2. Study men, not only as an exercise in sense perception, but also for the ideas and ideals they express. Cultivate acquaintances and encourage those whom you meet to talk about the things they know best, sympathetically responding to their enthusiasm about the hobbies they love. Through the conversation of others, much is learned about external facts and a keen insight is had into the feelings of human beings. Of course, modes of expression are there also for observation and analysis.

3. Then the speaker should not forget the great company of silent friends, his books. They present the whole range of knowledge, arranged, classified, and expressed by masters. Like friends, they should be selected with care and appreciated for their worth; their excellencies should be separated from their faults and emulated.

4. All this observation and study of observable and readable things must be supplemented by careful criticism. Accept only what is verifiable as fact and valid as reasoning. See Lessons 13 (especially the passage beginning on page 245) and 14.

5. It is difficult to say just what books are most necessary for general reading. President Eliot, of Harvard, has prepared a list of books which may be held on a shelf five feet long and which, he says, give an adequate treatment of the essentials of a liberal education. We shall not give a list here but suggest that the student apply to his instructor for advice which will meet his individual needs. No man who wishes to be a good speaker should ever cease his systematic reading. *General preparation*

is never at an end; it goes on as long as life continues. Physical growth has its restricted period, but mental and spiritual enrichment has no limits.

(b) Availability of General Material

All this general mass of riches, gathered from personal observation, conversation, or reading, must be readily accessible. It cannot be "crammed" for an occasion. It must be slowly acquired, digested, and thoroughly absorbed, so that it is a part of the man himself and impregnates all his thoughts both as to nature and method. During delivery all this matter comes to hand without conscious effort. The speaker does not pay great attention to this explanatory, filling-in, or embellishing part of his speech, he is free to concentrate on the line of his direct and specific message. The intellectual substance of the man flows forth to sustain and make clear the particular thought of a definite speech.

It has been suggested that the speaker keep a collection of general facts and materials by means of a card catalogue or other filing device, so that the accumulations of a lifetime may be preserved in an orderly form. The suggestion, though, springs from a misconception of the use to which a speaker puts "the accumulations of a lifetime." He draws from this fund to illuminate the immediate topic of his discourse, on the spur of the moment, during actual composition—an operation which requires the matter to be stored in his head and not in some pigeonholes or in a card cabinet. To be sure, it is desirable for him to make use of a modern well-catalogued reference library while engaged in an exhaustive study of the special subject of a particular speech, but the general fund of information, with its accompanying attitude toward life (not to be confused with the special facts of an immediate topic) is useful only so far as it can be

spontaneously drawn upon during the process of delivery, or composition.

What a wretched substitute would a card catalogue be for such an acquisition, embedded in the very personality of the man! No speaker can foresee when he may have to draw upon this source, and one who has laboriously looked up his illustrative material will be at a loss for resources when he most needs them during delivery. Consequently, we conclude that instead of having a card catalogue to help out in this manner, the speaker must have an excellent memory; not the parrot-like memory of certain facts and incidents, but a cultivated retention of ideas grouped according to their relationships and bearings upon the problems of life. The ability to retain incidents and truths in a definite functioning scheme is best acquired by meditation upon everything experienced. Nothing should be thought of in an unrelated manner, but the mind should be exercised in the habit of grasping everything new with a full consciousness of its relation to the old. Such a mind becomes a veritable wellspring of facts and intellectual, aesthetic, and ethical ideals from which the orator brings forth his sparkling ideas. No card system can meet the requirements.

3. Special Material

While the general material of a speech cannot well be looked up for a particular address, the special information or immediate topic must be consciously prepared and deliberately acquired with its use in view. Or, at least, it must be deliberately reviewed, verified, and arranged. Success here does not necessarily reflect culture, but it does indicate accuracy and secures for the speaker the hearing due to an authority. Of course, if the speech is to be made on a topic included in a man's life-work, then the special looking up is reduced to a minimum. Nearly

everyone has heard of Webster's comment that if Hayne had written a speech especially designed to be refuted by all of Webster's years of study and meditation, he could not have succeeded better than he did in his effort which called forth the famous "Reply."

However, such complete preparation for a particular address, ready at hand, is the exception rather than the rule. Even experts in certain fields prefer to look up their material and go over it carefully before they give it utterance. It is a good rule never to speak impromptu (without having prepared the direct line of thought in advance) except when circumstances make escape impossible. While a mistake in literary reference, clumsiness in expression, or even a violation of the usage of good grammar may be charitably overlooked, or forgiven, a misstatement of any of the important special facts of an address cannot be allowed to pass unchallenged.

Exactly what will constitute the special matter depends upon the purpose of the speech in a given case. It is the matter on which the speaker fastens his attention when planning a speech with a definite end in view. He believes that such-and-such material will make the desired impression. He will be sure to put that on record, no matter how he may pad it out, illustrate it, and adapt it to the audience before him.

(a) Method of Research

The preparation of the special material should be most thorough. It should insure completeness and accuracy.

1. *Personal observation* is most satisfactory. Its weakness is one of limitation in scope rather than trustworthiness. While making your personal research, answer in a satisfactory manner the following questions:

(a) Am I competent by equipment and training to make trustworthy observations?

(b) Have I planned a systematic order of investigation which will insure thorough exploration of the field?

Then start gathering your material making notes in an orderly manner. Be careful to separate observed facts from inferences. (See Lesson 13, pages 233 and 234.) Later in this lesson (page 322) we shall describe a form of note-taking for reading research which may be used for the recording of direct observations.

2. *Conversation* with authorities in a given field is next in value. It is superior to the consultation of written reports because questions to remove misunderstandings are possible, and the man consulted can amplify this or reduce the time given to that according to the needs of the investigator. In other words, the information is sought from the viewpoint of the investigator and not some general notion of popular demand.

Of course the men consulted must be weighed in the balance which is prepared for all witnesses. (See Lesson 13, page 240.)

3. *Systematic reading* may be undertaken according to the following plan:

(a) Make as complete a bibliography as you can. This list of books may be compiled as follows:

I. Go to the card catalogue in the library to which you have access, and under the general title of the subject and all allied subjects, list the available books, with the names of the authors and the publishers and years of publication. For instance, you are preparing a speech on Labor Unions and the Laws. You look up Labor Union and the allied subjects of Trade Unions, Labor, Work, Strike, Lockout, Workman's Compensation, Injunctions, Strikes, Lockouts, Boycotts, etc. Under each of these heads,

you will find various books by various authors. List them as directed. The names of the authors will be the next line of investigation. Finding that Sidney Webb wrote *The History of Trade Unionism,* you consult the author's list and see what other books he wrote in the same general field. Under Webb you will find *Industrial Democracy* and many others. List all these. Later, as you read these books, you will find references to others which you may have missed. For instance, in the sections of the *Report of the Industrial Commission* which deal with labor legislation, you may find reference to Stimson's Handbook of the *Labor Laws of the United States.* List all such books.

It is well to make your bibliography in card form, with a card for each book, as follows:

Title of Book.....
Author .....
Publishers ..... Date.....
Remarks on nature, etc. .....
.....

II. After exhausting the book literature, take up the magazine literature of the subject in the same way. Look up each general subject, subsubject, and author in Poole's Index and the Reader's Guide, reference works which keep the articles in all the good magazines indexed up to the last month. Make a card bibliography for magazine articles in a way similar to that just suggested for books, substituting for "Publishers," "Name of Magazine ..... Date ..... Page." It pays to put much time on compiling a

bibliography before starting the reading. One is often enabled to get the best works in the best order, thus saving much duplication and unprofitable work.

(b) Before reading books through, it is well to read carefully the index or chapter heads of several books. Indeed, a careful investigator will put the titles of all the chapters of each book on the back of its bibliography card. This step also saves some unnecessary reading and often guides the course of the reading in a most profitable manner.

(c) Note-taking should also proceed systematically. A loose-leaf book should be used. Head each page with the title of the book or magazine, the chapter or article, the page, and the author. In some cases, even minute subdivisions of information may be given separate sheets with appropriate headings. After all notes are taken, they can be removed from the book cover and rearranged to the best advantage. This makes possible the bringing together of all the information obtained from all sources, on a given point.

It is only after a most thorough, special preparation, through observation, interview, and reading that a speaker begins to plan his speech. For simple plans, see Lessons 1 and 2. For more general plans, see Lesson 6, page 86, and for elaborate detailed planning, see the brief in Lesson 15, pages 273 to 284.

The special preparation is good in proportion as it gives the speaker authoritative mastery of all the details of the matter about which he is speaking. Of course, a busy man in the rush of life is often called on to make a speech when he cannot possibly prepare the material in a perfect manner. Well, he must do the best he can under the circumstances, but he will soon discover that it is

better not to speak at all than to speak when entirely unprepared.

4. Conclusion

We hope that it has been made clear in this lesson that hard work is the foundation of success in speech-making as in other branches of human endeavor. There is no royal road, a lifetime must be given to general improvement, and for each speech the special preparation must be adequate. To be born with the "gift of gab" is no great blessing unless the "gift of capacity for hard work" goes with it. One who speaks readily but has no thoughts worth expressing is as a sounding brass and a tinkling cymbal. Furthermore, fatal facility has been the cause of more than one downfall. The empty word-maker may last for a short while, but truth lives forever; one cannot find the truth to give it voice, without effort in painstaking preparation.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Select some well-known speech that appeals to you and write it out in full. Take such a speech as Patrick Henry's *Appeal to Arms,* Webster's *Bunker Hill Oration,* Wendell Phillips' *Toussaint L'Ouverture,* or Bryan's *Cross of Gold.* Then make a skeleton statement of its direct thought, thus separating the specially prepared matter from the general matter. When this is done, count the special references, and departments of information which appear in the general matter.

Second Day.—Turn to an encyclopedia and note the brief account of "The Battle of Bunker Hill," "The Sinking of the Maine," "The Life of Lincoln," "Andrew Jackson," and other subjects which appeal to you. Select one of these,

and using the encyclopedia article as the material of your direct message, write out an interesting and readable speech on the subject. In doing this, do you find a wealth of general matter ready at hand to help you illuminate and embellish your message?

Third Day.—Carefully analyze your speech and determine the points of strength and weakness in your general preparation. Is your knowledge of one field the only thing you have to lean on? How may you enlarge and enrich your general stock of ideas?

Fourth Day.—Get the Eliot list of books or any other good list and check off those you have read. Then plan yourself a course of reading, seeking breadth rather than specialization in one line.

Fifth Day.—Start a record book of new things you learn by observation, conversation, and reading. This is not so much a storehouse for future reference as a means of informing you when you are falling behind and of encouraging you to systematic enrichment of your mind.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What is meant by special matter or direct message?

2. What is meant by general matter?

3. What did ancient rhetoricians mean by the term "invention"?

4. How broad should the general information and interests of a public speaker be? Is there any relation between the width of his intellectual view and the effectiveness he would have with many audiences of varying character?

5. Which would you rather have, general knowledge of many subjects or a thorough knowledge of one subject? Must you make a choice? Cannot the two go hand in hand? How are they mutually helpful?

6. Can you make out a schedule of lines of improvement for general preparedness?

7. Have you ever heard of the five-foot bookshelf before? Have you seen the list of books included? Have you read any of the books?

8. How useful would a card catalogue of general material be?

9. What would you call the index of thorough, general preparation?

10. Has a brief any relation to special material?

11. What are the three sources of special material mentioned in this lesson?

12. What are the steps in concentrated reading up for the special material?

13. What is the best system of note-taking?

14. Is there any relation between hard work on subject-matter and success in speech-making?

15. Who was William Wirt? Cromwell? Hayne? Eliot? Milton? Toussaint L'Ouverture?

16. How would you go about it to gather material on the following subject: St. Helena? Labor Unions? Lockouts? Bunker Hill? Lincoln? June Apples?

17. What books do you *like* to read? Why? Do you keep a record of the books you read? Would it not be worth doing?

18. Do you know anyone with "the gift of gab"? Has he the "gift of capacity for hard work"?

LESSON 18

ATTENTION OF THE SPEAKER AND OF THE AUDIENCE

All who have endured dreary sermons will agree that it would be well for every speaker to study methods of holding the attention of the audience. But the need for the cultivation of the speaker's own attention to what he is doing, is not so obvious. Yet many faults of delivery, faults which irritate the audience and embarrass the speaker himself, are directly traceable to variations in his attitude toward different aspects of delivery. Ramblings and digressions are clearly the results of poorly regulated attention. So also are many parentheses and retracings of the line of thought. The inaccurate use of words as well as over-attention to words to the detriment of the development of the thought, reflect bad economy in the matter of attention. Indeed there are many things of this kind which may well be considered by a speaker, since they will reveal the necessity of organizing the attention along satisfactory and efficient lines.

1. General Nature of Attention

No one has defined attention in a thoroughly satisfactory manner; yet all agree upon the existence of certain aspects. We shall not take time to settle the exact nature of this mental state from a psychological point of view, but we shall describe some of the undeniable aspects which are of vital importance to the speaker.

One cannot discuss the subject at all without first assuming a self and a non-self—that is, a person and

something to which the person may attend. The self is the mind, and the object attended to is whatever the mind is thinking about in a conscious manner.[1]

This thinking mind is assailed with a multitude of objects which compete for its attention. There are sounds to be listened to, thousands of them, some loud and some low; sights to be viewed; smells to be sensed; and furthermore there are springing up from within, thoughts and feelings not immediately connected with things outside. What shall the mind attend to at a given time? What shall it select to take in, or what will force its way in whether the mind wants to choose it or not? As a speaker talks, he can give varying degrees of attention to various things. Will he watch his audience most carefully, will he regulate his speech in a precise manner, will he concentrate on his train of thought?

As we have already hinted above and as was implied in the lesson on action, stimuli which assail the mind and compete for attention may be external—as books, pictures, people and all kinds of tangible objects—or, as mental processes and thoughts, they may spring from within. Just as the very apparently outside objects are attended to by the mind, so the thoughts are attended to in a similar manner and never confused with the self. To put it concretely for a speaker, he can attend to his train of reasoning just as well as he can attend to the expression of a listener's face. In short, it is possible to attend to real things and to ideal things, to what is physically before us and to what is in the mind only.

To the innumerable candidates for the center of attention, the mind makes responses in various ways. Some

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[1] Of course we know that it is difficult to make a psychologically correct and scientific separation of the mind from the materials it works over. But practical good sense insists that there is a difference between the thinking mind and what it is thinking about—a difference between the subjective self and the thing (object) to which that self pays attention.

things are given the very focus of attention itself, others are less clearly taken in, some are but vaguely apprehended, and some never cross the threshold of attention at all and are as though not existing. Concretely, a speaker may remain utterly unconscious of a draft or a flickering light on the platform, he may be faintly aware of uneasy moving in the audience, while clear in the center of his consciousness is the idea he is trying to drive home.

The attentive mind may therefore be said to be divided into zones. The central zone or focus has clear, sharp, strong images and ideas, the contents of the next zone are not so clear, while out at the edge impressions weaken into nothingness. We must determine just what should be sharpest in the attention of a man during the delivery of a speech—what should be in the focus, what should be in mind but not in the focus, and what should be shut out altogether.

2. Stages of Attention

All attention is alike in that it is a condition which brings about clearest mental content. But we can speak of three stages or arrangements of circumstances which promote this clearness and vividness of thought. The first of these we may call *involuntary* attention, the second, *voluntary* or selective, and the third, *habitual.* In Lesson 4, pages 49 to 54, we spoke of the first two of these kinds of attention, the involuntary and the voluntary, when we said that a speaker could, at the outset, get the attention of his audience either by a sudden shock (so that they involuntarily respond by attention) or by promise of reward (so that they voluntarily set aside other thoughts and concentrate on what is being said). A third kind of attention is the habitual, in which one is working with his whole mind along a certain line so that

he is immune from outside distractions. We have seen a man so in earnest about making clear a pet idea of his own that he noticed neither the amused smiles or indifference of some, nor even the derisive snickers and gestures of others.

1. *Involuntary attention* is the attention one is forced to give to a thing because it violently thrusts itself in. Thus a loud noise assails the senses so that we drop whatever else we are doing and attend to it. Any violent or marked break in the existing order of things has this effect. In a boiler factory a sudden hush as the machinery stops attracts this sort of attention quite as well as an explosion in a quiet, open country. Intense things, strange things, sudden things, all compel involuntary attention. This attention is held just so long as the kind of attraction mentioned lasts. Of course what is novel or striking to one person may not be at all so to another, and thus, like all other mental matters, attention is personal. Like the impulsive act, involuntary attention is given spontaneously and without reflection.

2. *Voluntary attention,* on the other hand, is the attention we deliberately choose to give in the face of competing bids. Other things may be present to distract, but the attention stays fixed where the individual voluntarily determines it shall be. A speaker might tend to lose heart in his task as he sees no progress with his audience, but he can determine to stick to it, paying no attention to the uncomfortable atmosphere. He may suddenly get a brilliant idea to present which would give him great pleasure, but his better judgment says that it would detract from the main message and he sets the tempting distraction aside voluntarily, in order to attend strictly to what he had planned to say.

3. *Habitual attention or settled attention* comes when one is so absorbed in the thing to which he is attending that other things have no power to hold him. In invol-

untary attention, there is no struggle, for the strong impress of the object breaks through any semblance of resistance on the part of the subject; in habitual attention the subject is still so strong and so settled in its attention to the object that no other object has any power of distraction. In neither case is the person aware of any competition.

When the speaker or hearer is aware of a divergent pull, then the attention given in one direction or the other is voluntary.

3. Attention of the Speaker During Preparation

During the preparation of a speech, it is highly desirable that the speaker develop *habitual attention.* He should engage in his research with such absorption that nothing else can tear him from it. To his reading and investigation he must give undivided and sustained application.

Of course *interest* plays a large part. Interest is a feeling of satisfaction or anticipation of satisfaction experienced when dealing with that which, because of our general tendencies or deliberate judgments, is pleasant or desirable. What are then the interests of a speaker which will start him on research and careful preparation and lead to habitual absorption until the task is finished? They are:

1. Interest in the object to be attained by moving the audience.
2. Interest in the welfare of the audience, which can be secured through a thorough presentation of the matter to be prepared.
3. Interest in the subject matter itself.

Unless one and preferably all of these interests exist, the speaker will find his preparation great drudgery, and he will break his application to it *before* the *habit* stage

of attention is reached; furthermore, in most such cases he has no business to speak at all, for he has no real purpose or message.

If the desired absorption comes, then the mind is receptive to a high degree to all things which are allied to the matter at hand, and all other things are shut out. Here of course we touch the matter of research for the special material, referred to in the last lesson. It is astonishing what can be produced when the searcher is thoroughly wrapped up in his task. Lawyers beginning to look up an interesting case soon settle down to sustained attention and will stay up all night going over evidence and consulting the statutes; scientists working out the details of new discoveries neglect meals and are oblivious to the passage of time; ministers planning sermons close to their hearts concentrate on their preparation and neglect all else. It is only in this state that the best result is produced.

Furthermore this stage of attention brings with it almost unlimited powers of sustained effort. Though started by interests, when developed into a habit of concentration, exciting emotions and feelings subside and a great degree of calm prevails. So also the physical strain attendant upon sudden involuntary attention and the strain of conflict in the voluntary, are absent. Consequently muscular sensations and efforts as well as disturbing feelings are not present to any considerable degree, to produce fatigue.

But habitual attention to material cannot be secured at a bound; one must school one's self to it. At first, other things will tend to draw the speaker away from his books, there are conflicts, and he gives voluntary attention to the task at hand. A number of these victories will pave the way to settled, habitual attention to research matter. The concentration of great minds is the result of long schooling. Therefore if you discover that you skip from

one thing to another and are easily distracted, it is time for you to fight the tendency and guide your attention by a knowledge of your best interests as a speaker and a man. When the great victory is won and the habit of hard work established, what can you not conquer?

4. Attention of the Speaker During Delivery

During delivery, the speaker is on the alert, in an attentive state calculated to take advantage of any turn of affairs. To his speech and all appertaining to it, he pays *voluntary attention.* The central zone of greatest clearness is held by the main trend of his thought. In the zone of awareness are such things as the appearance and actions of the audience, and incidental ideas which come and go as he talks, but which do not divert him from his planned course unless he chooses to be so diverted. Then, in that event, the new, selected idea, for a time, occupies the central zone and the previously planned matter is at the next degree of intensity, clearness, and urgency in his mind. Distractions which threaten to become serious obstacles are in a distant zone of indistinctness, but the speaker is not so absorbed in his central thought as to be unable to shift to them if they grow in importance. To illustrate, suppose that a speaker is proceeding nicely with his previously planned argument clearly before him and he is unaware of the puzzled expression on the faces of some of those before him. He must not be so absorbed as to permit that thing to go unnoticed too long. He swings his attention to the further zone, bringing out clear for a moment the distraction which was vague. Then if it is of a character to warrant full attention, he lets his theme settle into second place while the intruded situation is being disposed of. Then again, he voluntarily elevates his main line of discourse to the first place. In other words, during deliv-

ery the speaker should be constantly exercising voluntary attention, shifting the focus from item to item according to the dictates of efficiency.

5. What Should Not Receive Conscious Attention

The delivery of a speech is a very complicated process which involves the calling forth and ordering of ideas; the association of appropriate words to express those ideas; the pronunciation of the words and the attendant breathing, phonation and articulation; the association and execution of expressive gestures, and the noting of all the signs of receptivity on the part of the audience. If one were to try to pay full attention to each of these activities, none would be performed well. Nature has helped us out so that, granted attention to some, the others are set automatically in motion and take care of themselves. Let us enumerate those things which should be below the threshold of attention and take care of themselves during speech delivery.

1. Breathing should not hold the attention of the speaker. Correct habits of breathing should be established so that the machine runs itself, just as the habit of walking is such as to direct the walking while we are thinking of all sorts of things except the movements of our feet. During breathing exercises the movements of the diaphragm and all the other mechanism should receive full attention (see Lesson 7) but this exercise must have its effect on the habitual mode of breathing and that habit should hold sway during delivery without engrossing the mind. If one is attending to his breathing, something is wrong and furthermore the expression of thought is likely to be hampered. So also *Posture* should take care of itself. Read once more pages 122-24, Lesson 7.

2. Vocabulary use or the selection of proper words in a given place, should be almost automatic. One who has

to pay attention to the choice of words is in need of vocabulary building exercises. During such exercises, the attention is primarily on them but during delivery, speech habits should prevail. Yet here, to a certain extent, the process of choosing words should be at the fringe of attention, ready to spring to the center if difficulty is experienced in finding adequate means of expression. If, however, this difficulty is chronic, your vocabulary is poor and you must do more work along the lines suggested in Lessons 10 and 11.

3. *Pronunciation* also should take care of itself. But like the choice of words, it may once in a while demand the center of attention.

4. *Gestures* and attitudes take care of themselves. We shall speak of this at some length in a later lesson. Just now we may say that most gestures are part of the physical adjustment which is a natural part of the feeling or emotion experienced at a given time, and the speaker is unaware of them. Of course awkward habits of movement will show themselves whenever a gesture is made. Such habits must be corrected by systematic exercise, but not during the delivery of a speech. As a general rule it is not wise to plan gestures deliberately and make them with conscious attention.

6. What Should Receive Conscious Attention

Conscious attention should be paid to the audience at the second zone of attention while the development of the main theme should occupy the focus. As we have intimated, accidents of an external character or difficulties with words and what not may distract the speaker and, for a time, dethrone the theme from its high place, but the crisis should be met and the arrangement first stated must be returned to as the norm.

1. *Attention to the Audience.* As a rule this should not detract from the development of the theme, but it

must exist if the theme is to be truly developed for that particular audience. The speaker must watch for expressions and signs of interest or inattention on the part of the audience; he must note emotional states as well. It is clear that he must fit his message to the minds before him. Unless he attends in a sort of secondary way to the indications they display, he cannot fit in the message which holds his first attention. Of course he never forsakes his message or loses sight of the goal toward which he is striving, but he does modify the manner of reaching that goal according to the receptivity or resistance of the hearers. Read once more the Beecher selection on page 40, Lesson 3, and that of Garfield on page 33, and note how their courses are directed with the emotional state of the audience in mind. They must have had an eye to that audience as well as to the message. Read also the Beecher selection on page 216, Lesson 12, and observe a similar tact with reference to the understanding rather than the feeling of the audience.

The reason why certain memorized speeches are so poor and sound so stiff and artificial is largely this matter of paying no attention to the particular audience. The speaker is absorbed primarily in the elocutionary effect and secondarily in the recollection of the exact words to be delivered. Such "elocutionists" deliver as though there were no audience, or they have a standard delivery independent of any audience and kept the same for all.

2. *Attention to the Main Thought.* This brings us to the focus of attention and we shall discuss the distractions which seek to usurp the place of the main theme as planned, in the mind of the speaker.

Assuming adequate preparation, all the details of the speech have been thoroughly impressed and they are related and arranged in logical groups. It is not necessary for the speaker to attend to these details. He has

his mind on the larger divisions of the plan. They are clearly in mind, and as he disposes of one, the next occupies the center of his thoughts. As each of these divisions is taken up, the well-impressed details spring readily into place at the proper time.

It is important that the planning be fairly simple. There are two things which will insure the correct adjustment of attention during delivery, and both come when the preparation is thorough—the speaker should be entirely interested in his matter, and he should be very familiar with it. These, with good planning, are sure to bring success.

When the speech is not progressing well, look for safety in your plan, fix the attention on that plan and bring the next subdivision clearly to mind; then work toward its presentation.

3. Distractions. Stray thoughts often come to mind and beguile the speaker into neglecting his main task. The attraction may be in the form of an impulse to express the newly inspired ideas to the audience or there may simply be set up a train of thought which gets the center of attention while the speech itself is carried in the outer zone attention, in a perfunctory manner. When the first of these situations arises, the speaker, who is using voluntary or selective attention, must make up his mind whether the new idea can be fitted in with advantage or not. If a clear gain is to be had, he makes the insertion; if not, he sets it firmly aside and continues along the appointed path. Of course the distracting meditation must be killed at the outset.

Other distractions, already mentioned, such as movements in the audience and difficulties with words, will be met in the same manner. The ideal is to keep the general end or purpose clearly in mind. Have the attention firmly on the great divisions as planned, but be ready to make improvements and adjustments according to the

exigencies which may arise, using your ultimate goal as the guide.

7. Attention of the Audience

It is the problem of the speaker to secure the attention of his audience at the outset. In Lesson 4 we explained methods of treatment for the introduction which would bring the desired result. But we have already learned that attention has a strong tendency to shift, and even if one does capture the mind of the audience at the beginning, there is no guarantee that it will be held throughout. We shall now discuss the attention of the hearer during the program of speech.

1. *Understanding* is the first requisite of sustained attention. It will be noticed that in our plans for speeches, we begin with general outlines easy to understand and introduce technical difficulties only in a gradual manner. A listener will not and cannot continue to attend to what he does not understand. This is one of the reasons why you can read a light novel through at a single sitting but fidget over a difficult book of science. It is hard to give prolonged attention to difficult matter and almost impossible to that which is not understood. The slightest failure to get the speaker's meaning, showing on the face of the listener, should be a signal to recapture his attention by vocal emphasis or a novel presentation of something easy which will pave the way to a simple treatment of the hard passage.

2. *Interest* must be maintained. If the audience ceases to be attracted by the novelty of ideas or the rapid movement, or if they see no personal advantage in listening; in short, if your speech does not appeal so as to obtain involuntary or voluntary attention, they will let their minds take up other trains of thought just as though you were not present. Many ministers would

be astonished to learn how many business deals were planned during their abstract and uninteresting sermons, and how many more new hats and dresses were completely conceived to the subdued accompaniment of their droning.

3. *Monotony* in the presentation of a series of ideas each in themselves interesting enough, and flat vocal expression, also kill attention. The first may take many forms, chief among which are monotony of arrangement and sameness of treatment. The sentences are all alike and there is no life and sparkle to the composition. Vocal monotony is similar in its deadly effect upon the audience. During delivery, the speaker should be animated and constantly progressing in his treatment. The ennui produced by monotony will show in the eye, and in the attitude of the listener's body. When that wilted appearance is noted, the speaker must rally and make progress.

These three qualities, lack of meaning, lack of interest, and monotony, negatively affect the attention of the audience. But there are other faults which actively distract the attention of the listener and actually supply him with other food for thought than the ideas expressed by the speaker.

4. *Peculiarities of speech, manner, and dress* are distractions which take the attention from the main theme. We know a college professor of anatomy who called the spinal column the spinal "colyum," and his students kept waiting for that word to pop out instead of attending to the content of his lectures. Another teacher had the habit of saying, "How many see?" all through her explanations. The class was fascinated by this recurrent phenomenon and never "saw"; they simply *heard* the formula and waited for its certain repetition. All speech peculiarities, dialects and idiosyncrasies will distract the attention of the audience. Have a friend note your speaking and tell you if you have any annoying

pet phrases, mispronunciations, or other noticeable deviations from standard good usage.

Peculiar gestures and mannerisms, playing with objects while speaking, buttoning and unbuttoning the coat, sipping water, clearing the throat, and a thousand other possible eccentricities may detract from what you say. Search out any such habits and try to eliminate them. The attention should be on the thought you are developing, not on some intruded peculiarity.

Dress also has its influence. Loud clothes or unkempt clothes will draw notice and occupy the mind of one in the audience. An old lady once went to hear an art critic deliver a most interesting address on the pictures of Rembrandt. On coming home she inquired if the man never pressed his trousers. It was easy to see what was in her mind as he unfolded the wonders of Rembrandt's genius. A flower in the button hole even may be too conspicuous. These and many more little distractions might be mentioned; we can sum up the lesson taught by all with one piece of advice: Dress well but inconspicuously, neither exaggerate in attire nor fall into slovenliness.

5. *Suggestive ideas* often send the listener off on a tangent. You may use an illustration merely as a means of bringing out a relatively minor point, but it may find fertile soil in some mind, take root, and grow while you are proceeding with the rest of your address. This cannot be helped; all minds seize upon thoughts and work them out without attention to whatever else is going on. The best preventatives of evil results from this tendency are movement in the thought of the speech and animation in delivery. The relating of this thought to that and the fitting all into a scheme which the listener sees grow as you proceed, is the best means of keeping his attention with you and your address. Of course the voice is of wonderful assistance, for emphasis here and a pause there

will capture the straying mind and bring it back to you and your unfolding message.

Add to all these possible rivals for attention, the effect of any deficiency of rhetoric or composition. Indeed all excellence of expression is measured by the degree to which it insures the easy and attractive transference of thought. If sentences are ungrammatical so as to obscure the meaning, then the attention will be lost. The listener must stop attending to the progress of the thought in order to unravel a tangle of meaning. Correctness in grammar and simple attractiveness in style, are both means of keeping the attention on the message rather than on the mechanism of expression.

8. Conclusion

It is clear that during speech delivery the speaker cannot very well examine himself to determine how his attention is disposed, for that very act would disturb the proper distribution of attention. But one can recollect after a speech what took place in his mind. Possibly such recollection and self-examination may point the way to improvement by revealing faults which threaten to become habitual.

For practical purposes we can sum up the precautions which should be taken.

I. In general perfect your vocabulary, pronunciation, bodily movements and grammatical modes of expression so that they are automatic and spring into proper action as the thought to be expressed comes to mind. Only when some derangement in this whole mechanism takes place during delivery, should it receive conscious attention.

II. Be thorough in your research and preparation, cultivating habitual attention until the whole is completed.

III. Make your plan carefully and as simply as possible. Then keep that plan in the center of attention.

IV. Also pay attention at a lower level (or zone out from the focus) to the audience and adapt the parts of your message to the audience as it changes from time to time in receptiveness.

A careful observation of these four things will go a great way toward insuring proper attention on your part and on the part of the audience.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson through twice. Then review in a thorough manner Lesson 4.

Second Day.—Observe whenever something you are doing grows wearisome. Make careful note of the number of times you start to do something and stop before it is completed. Are you incapable of the hard concentration of the habit type? If you are tempted to turn aside from something as you grow weary of it, stick to it simply as a test of character. Remember that you must get the habit of concentration if you are ever to get at the bottom of anything and do it well.

Third Day.—On this or some substituted day, attend a sermon, lecture or other extended address and note when the theme grows uninteresting or when your attention wanders. Can you put your finger on the reason for each lapse? Was the cause included in those enumerated in this lesson, or was there some other cause? (Of course this very task tends to divide your attention, but if you honestly attend to the speaker and do not reflect on the loss of attention until it actually takes place, the evil will be reduced.) Write out your observations.

Fourth Day.—At another speech, observe the audience and speaker. Do not attend primarily to his message, but rather make your own observation of the kind of attention he arouses and holds. See how he meets situations. Do you

think he attends to his audience? Did he make any mistakes? What were they? Do they suggest to you any additions to this lesson?

Fifth Day.—Plan and deliver orally a short speech. How do you find your attention to the main line of argument? Do you keep your outline clearly before you? Have you any distracting language disability, any faults of gesture? Have you a tendency to ramble, overamplify, or pursue suggested new ideas?

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What two aspects of attention are treated in this lesson? Why is the second important?

2. Can you give a definition of attention? No formal definition is given in the lesson.

3. What is meant by subject and object when we discuss attention? Can the object be within a man's own mind, or must it be a real, external thing?

4. What is meant by zones of attention? What is the focus of attention? When we say that a thing is below the threshold of attention, what do we mean? Could we just as properly say, beyond the farthest zone?

5. What are the characteristics of voluntary attention? What are the characteristics of involuntary attention? What are the characteristics of habitual attention?

6. Which of these is most desirable during the preparation of speech material? Why?

7. Which is the most desirable during delivery? Why?

8. Does interest play any part in attention? What interests start the speaker on his task of research and renew his application whenever habitual attention breaks?

9. What operations should receive no conscious attention during delivery? How do they manage to go on satisfactorily without attention? Look at the lesson on action and see if certain actions become automatic.

10. What kind of attention should the audience receive? What particular things connected with the audience are especially worthy of this sort of attention? Do those things always stay at the same level of attention—or in the same zone of attention?

11. What is the life history of a distraction? Take first an important distraction and then an unimportant one.

12. How does the interest of the audience affect its attention?

13. What effect has monotony on the attention paid by the audience? What things in speech delivery are prone to monotony?

14. Why should a speaker avoid all peculiarities of manner, speech and dress? Do you remember any speaker who had a shortcoming of this sort which caused disaster?

15. How can a speaker prevent some of his own good ideas from starting the audience off on a little line of meditation, to the exclusion of the speaker's address?

LESSON 19

THE PURPOSE OF A SPEECH

The seed from which every speech springs, is the *purpose* to be accomplished by it. This seed, taking root in the heart of the speaker, germinates in his search for material, puts forth leaves in his planning, and bears fruit in the delivery. And each of these stages is determined in its character by the nature of the original seed. The purpose starts all the mechanism of speech-making and dominates at every step. The more clearly defined the purpose, the more directly the speaker sets about his several tasks. To change the figure, we may say that the purpose sets the mark and aims the gun. If the speaker follows the guidance of his purpose successfully, he hits the mark. Though we have left our discussion of the purpose of the speech and its ramifying influences until this late lesson, we have assumed from the very beginning that a purpose exists for every speech. Its existence was implied in our treatment of organization, planning, and dividing the speech, and in our exposition of the treatment of various details.

1. Nature of Purpose

Purposes are as many and various as the differing characters of men multiplied by the millions of situations which confront them in kaleidoscopic rotation, and multiplied again by the numberless combinations of minds and temperaments in the audiences. Assume that a man has for one of his purposes, the selling of lawn mowers;

that purpose and the carrying it to a successful issue will vary with each customer. Furthermore, the means which he will use in a certain case will not be the same as the means he will use to carry out another purpose, such as the winning of a bride to share with him the profits of his numerous sales. Each purpose is individual and each speech brings with it special problems connected with the accomplishment of the end in view.

The old rhetoricians endeavored to classify the ends or purposes of speeches. They tried to establish certain kinds of ends which would embrace all particular cases. Aristotle (B. C. 384-322) divided all speeches into (1) the *demonstrative,* which had for their end the simple presentation of things for the pleasure or displeasure naturally associated with them; (2) the *judicial,* which sought to establish justice through the proof of the truth about something which took place in the past; and (3) the *deliberative,* which undertook to move the hearers to a wise future action. This is a fair classification of the occasions or subjects of a Greek orator's speeches, but it offers little suggestion concerning differences in method in attaining the various ends.

Modern writers have turned to psychology for a basis of classifying the general purposes of a speaker. One of the early English arrangements of this sort is that of Campbell (1757) which has been widely copied and poorly imitated. He said, "All the ends of speaking are reducible to four; every speech being intended to enlighten the understanding, to please the imagination, to move the passions, or to influence the will."

But these classifications overlook the complex nature of a speech which would be of service to accomplish any purpose in practical life. For instance, it is difficult to move the will unless the imagination, feelings, and understanding have all been set into operation also, and it is hard to say when a simple appeal to the imagination may

not work itself out in action. Indeed a speech contains an almost infinite number of images, concepts, and appeals of various sorts. Many a speech is a complex of pleasure-giving pictures, rigorous proof, and lively appeal to action. The mixture of all these serves to bring about the purpose of the speaker. We might well reduce such *elements,* to be found in various propositions in all speeches, to certain psychological units, such as images, concepts, judgments, and reasoning processes on the cognitive side, and feelings, emotions, and sentiments on the affective side, with certain formulas for their application to secure action. But the end or purpose of a real speech is not to present just one of these to the exclusion of the others. The purpose may be any practical thing from the announcement of the coming and going of the trains to the securing of a million dollars for charity. Furthermore, the end might be the artistic one of representing a series of images, ideas, and ideals for the emotions they would successively arouse.

2. Means Toward the End

To further his particular end, the speaker stirs in the minds of those before him the *elements* previously mentioned, in desirable combinations. He must, in each case, determine just what will influence his special audience in a particular way. He knows that a proposition cannot be proved by argument before the audience is in possession of the facts involved. He makes up his mind whether or not his peculiar audience is acquainted with those facts. In one event he presents them vividly, in the other he need hardly refer to them, though in both instances his purpose is the same. An inductive argument is necessary only when a given audience does not accept the general law to which the speaker wants to refer. If such a generalization be accepted, it need only be expressed;

there is no necessity for establishment. People already inclined in a certain impulse direction need only the mention of an act in harmony with it to set them in motion; while others not so favorably disposed at the outset, must be impressed with the desirability of the act proposed. The purpose, then, is always specific and the speaker in each instance selects his elements or ingredients in a manner likely to be most effective with a particular audience taking a particular, initial attitude. It is clear now, no doubt, why we delayed our detailed treatment of the purpose of the speech until after the presentation of images, concepts, arguments, and the springs to action. All must be understood if they are to subserve the purpose of the speaker. He must, to use Hamlet's figure, play upon his audience as a musician works the stops of his instrument. He calls up images, feelings, impulses—all in the order best calculated to make the accomplishment of his purpose easy and natural.

3. Formulation of the Purpose

One should always clearly formulate his purpose. He should be sure of his aim. It is even well to write it down so as to be more definite. Thus one might head his plan:—"To persuade the school board to introduce domestic science into the course of study," or "To arouse sentiment in favor of single tax among the farmers of this county," or "To inform the clerks of my department about the workings of a new filing system." These are typical of the thousands of specific purposes which must be accomplished through speech.

Having fixed on the exact nature of his purpose, the speaker may then proceed to determine just what elements will influence those before him in the desired manner. He must make his choice guided by two considerations: (1) He must compass his subject as a com-

pleted composition in itself, yet (2) he must modify his treatment to meet the peculiarities of those to be impressed. The subject makes its demands as an abstract thing, apart from any individual, and the audience makes its demands because of its limitations of understanding and feeling. Just how does the speaker satisfy both demands, how does he discharge his duty to his message content and his duty to his hearers? Only by harmonizing the two can he hope to accomplish his purpose.

It is difficult to find speeches short enough to quote entirely in these lessons, and it is not well to take only an excerpt to illustrate the matter at hand. The following address by Wendell Phillips, delivered to the people of Boston for the purpose of urging them to preserve the Old South Church, may serve.

A hundred years ago our fathers announced this sublime declaration, "God intended all men to be free and equal." Today, with a territory that joins ocean to ocean, with her millions of people, with two wars behind her, with the sublime achievement of having grappled with the fearful disease that threatened her life, and broken four millions of fetters, the great Republic launches into the second century of her existence.

With how much pride, with what a thrill, with what tender and loyal reverence, may we not cherish the spot where this marvellous enterprise began—the roof under which its first councils were held, where the air still trembles and burns with Otis and Sam Adams. Except the Holy City, is there any more memorable or sacred place on the face of the earth? * * * Athens has her Acropolis, but the Greek can point to no such results. London has her Palace, and her Tower, and her St. Stephen's Chapel, but the human race owes her no such memories. France has spots marked by the sublimest devotion, but the Mecca of the man who believes and hopes for the human race, is not to Paris; it is to the seaboard cities of the great Republic. And when the flag was assailed, and the regiments marched through the streets, what walls did they salute as the regimental flags floated by to Gettysburg and Antietam? These! Our boys carried down to the battlefields the memory of State Street, of Faneuil Hall, of the Old South Church.

We had signal prominence in the still earlier days of the Revolution. It was on the men of Boston that Lord North

visited his revenge. It was our port that was to be shut and its commerce annihilated. It was Sam Adams and John Hancock who enjoyed the everlasting reward of being the only names excepted from the royal proclamation of forgiveness. Here, Sam Adams, the ablest and ripest statesman God gave to the epoch, forecast those measures which welded the thirteen colonies into one thunderbolt, and launched it at George the Third. Here, Otis magnetized every boy into a desperate rebel.

The saving of this landmark is the best monument you can erect to the men of the Revolution. You spend thousands of dollars to put up a statue to some old hero. You want your sons to gaze upon the nearest approach to the features of those "dead but sceptered sovereigns who still rule our spirits from their urns." But what is a statue of Cicero compared to standing where your voice echoes from pillar and wall that actually heard his philippics? Scholars have grown old and blind, striving to put their hands on the very spot where bold men spoke or brave men died. Shall we tear in pieces the roof that actually trembled to the words that made us a nation? It is impossible not to believe, if the spirits above us are permitted to know what passes in this terrestrial sphere, that Adams, and Warren, and Otis are today bending over us asking that the scene of their immortal labors shall not be desecrated, or blotted from the sight of men.

Consecrate it again to the memory and worship of a grateful people! Napoleon turned aside his Simplon Road to save a tree Caesar had once mentioned. Won't you turn a street, or spare a quarter of an acre, to remind boys what sort of men their fathers were? Think twice before you touch these walls. We are the world's trustees. The Old South no more belongs to us than Luther's or Hampden's or Brutus's name does to Germany, England, or Rome. Each and all are held in trust as torchlight guides and inspiration for any man struggling for justice and ready to die for truth. The worship of great memories, noble deeds, sacred places, is one of the keenest ripeners of such elements. Seize greedily on every chance to save and emphasize them.

Without going into the minute details, we can indicate the selection of material in this case. In the first paragraph Phillips makes a general statement which arouses a sentiment of national pride. No elaboration or explanation is necessary to that American audience. In the second paragraph he says that we may well cherish the

spot where it all had its beginning. Then he arouses emotions of love and pride by recalling particular men—Otis and Adams—and by comparing Old South with other famous places of national pride the world over. The last part of the second paragraph and all of the third recall occurrences in the Old South which make it dear to the town people. Notice that information is not elaborate and references are by a word or two only. If the speech had been made in San Francisco, to collect funds to send to Boston, no doubt Phillips would have used vivid images of all these events instead of merely referring to them as familiar things.

So far there is no argument, all is image-raising and the arousing of sentiments and emotions by means of reference. But in the fourth paragraph, arguments are advanced. It is reasoned that the money spent to preserve this landmark will give a better return than the amount to erect a monument. Furthermore, it is contended that the permanent nature of the place will insure against future uncertainty concerning the spot in question. The paragraph concludes with an emotional reference to Otis, Warren, and Adams. The last paragraph is an almost perfect peroration of the poetic enlargement type. (See Lesson 6, pages 92 to 97.)

As one of the exercises, we shall assign to the student the preparation of this speech, to be delivered to a cultivated audience in Richmond, Virginia, the same date the original was delivered—June 4, 1876. The object is the securing of funds to preserve Old South Church. How will the student fit the essentials of the message to the understanding and feelings of this different audience?

Sometimes the purpose of a speech is not to stimulate a definite action, but merely to use such images and concepts as will arouse a general sentiment of a given sort which will abide and become part of the character of the

listener. Many sermons and ethical addresses have this sort of purpose. The following speech by Lincoln is a fair example.

Address of August 31, 1864, to the 148th Ohio

Soldiers of the 148th Ohio:

I am most happy to meet you on this occasion. I understand that it has been your honorable privilege to stand, for a brief period, in the defence of your country, and that now you are on the way to your homes. I congratulate you and those who are waiting to bid you welcome home from the war; and permit me in the name of the people to thank you for the part you have taken in this struggle for the life of the nation. You are soldiers of the republic, everywhere honored and respected. Whenever I appear before a body of soldiers, I feel tempted to talk to them of the nature of the struggle in which we are engaged. I look upon it as an attempt, on the one hand, to overwhelm and destroy the national existence; while on our part, we are striving to maintain the government and institutions of our fathers, to enjoy them ourselves, and transmit them to our children and to our children's children forever.

To do this, the constitutional administration of our government must be sustained, and I beg of you not to allow your minds or your hearts to be diverted from the support of all necessary measures for that purpose, by any miserable picayune arguments addressed to your pockets, or inflammatory appeals made to your passions and your prejudices.

It is vain and foolish to arraign this man or that for the part he has taken or has not taken, and to hold the government responsible for his acts. In no administration can there be perfect equality of action and uniform satisfaction rendered by all.

But this government must be preserved in spite of the acts of any man or set of men. It is worthy of your every effort. Nowhere in the world is presented a government of so much liberty and equality. To the humblest and poorest among us are held out the highest privileges and positions. The present moment finds me at the White House, yet there is as good a chance for your children as there was for my father's.

Again I admonish you not to be turned from your stern purpose of defending our beloved country and its free institutions by any arguments urged by ambitious and designing men, but to stand fast for the Union and the old flag.

Soldiers, I bid you God-speed to your homes.

Here the idea that the life of the nation is greater than that of the individual is developed so as to arouse a strong sentiment of loyalty to that idea. Considering the time of the address and the men in the audience, it is difficult to conceive of a better selection of material to foster a strong and constant sentiment of loyalty and service than this. The Gettysburg Speech is like this one in general character. It simply holds up the ideal of dedication and consecration to the great work of perpetuating the union.

In deliberative bodies, in law courts, and in public debate, it is sometimes the purpose of the speaker merely to make a vague impression of a certain sort in order to get an opponent to go definitely on record with views which may be attacked after they are fully expressed. Note the following address by Patrick Henry, delivered before the Constitutional Convention of Virginia, June 4, 1788. The Constitution had been drawn up in Philadelphia and was being presented to the various states for adoption. The preamble and the first two sections of the first article were up for adoption. Henry did not want them accepted, yet he preferred to attack after those favoring the Constitution had exposed the strength of their arguments. Furthermore, he wanted to register a general protest against the power used by the Philadelphia delegates and to create a feeling of distrust and fear of impending disaster.

Mr. Chairman:

The public mind, as well as my own, is extremely uneasy at the proposed change in the government. Give me leave to form one of the number of those who wish to be thoroughly acquainted with this perilous and uneasy situation, and why we are brought hither to decide on this great national question. I consider myself as the servant of the people of this commonwealth, as a sentinel over their rights, liberty, and happiness. I represent their feelings when I say that they are exceedingly uneasy, being brought from that state of full security which they enjoy, to the

present delusive appearance of things. Before the meeting of the late federal convention at Philadelphia, a general peace and a universal tranquility prevailed in this country, and the minds of our citizens were at perfect repose; but since that period, they are exceedingly uneasy and disquieted.

When I wished for an appointment to this convention, my mind was extremely agitated over the situation of public affairs. I conceive the republic to be in extreme danger. If our situation be thus uneasy, whence has arisen this fearful jeopardy? It arises from this fatal system; it arises from a proposal to change our government—a proposal that goes to an utter annihilation of the most solemn engagements of the states—a proposal to establish nine states into a confederacy to the eventful exclusion of four states. It goes to the annihilation of those solemn treaties which we have formed with foreign nations. The present circumstances of France, the good offices rendered us by that kingdom, require our most faithful and most punctual adherence to our treaty with her. We are in alliance with the Spaniards, the Dutch, the Prussians; these treaties bind us as thirteen states, confederated together. Yet here is a proposal to sever that confederacy. Is it possible that we shall abandon all our treaties and national engagements? And for what? * * * Was our civil policy or public justice endangered or sapped? Was the real existence of the country threatened, or was this preceded by a mournful procession of events?

This proposal of altering our federal government is of a most alarming nature; make the best of this new government—say it is composed of anything but inspiration—you ought to be extremely cautious, watchful, jealous of your liberty; for instead of securing your rights, you may lose them forever. If this new government will not come up to the expectations of the people, and they should be disappointed, their liberty will be lost and tyranny must and will arise. I repeat it again, and I beg gentlemen to consider, that a wrong step made now, will plunge us into misery, and our republic will be lost.

It will be necessary for this convention to have a faithful historical detail of the facts that preceded the session of the federal convention, and the reasons that actuated its members in proposing an entire alteration of government—and to demonstrate the dangers that awaited us. If they were of such awful magnitude as to warrant a proposal so extremely perilous as this, I must assert that this convention has an absolute right to a thorough knowledge of every circumstance relative to this great event. And here I would make this inquiry of those worthy characters who composed a part of the late federal convention. I am sure that they were impressed with the necessity of forming a great

consolidated government, instead of a confederacy. That this is a consolidated government is demonstrably clear; and the danger of such a government is, to my mind, very striking. I have the highest veneration for those gentlemen; but, sir, give be leave to demand what right had they to say "We, the People," instead of We, the States? My political curiosity, exclusive of my anxious solicitude for the public welfare, leads me to ask, who authorized them to speak the language of, "We, the People," instead of We, the States? States are the characteristics and the soul of a confederation. If the states be not the agents of this compact, it must be one great, consolidated national government of the people of all the states. I have the highest respect for those gentlemen who formed the convention; and were some of them not here, I would express some testimonial of esteem for them. America had, on a former occasion, put the utmost confidence in them; a confidence which was well placed; and I am sure, sir, I would give up anything to them; I would cheerfully confide in them as my representatives. But, sir, on this great occasion, I would demand the cause of their conduct. Even from that illustrious man, who saved us by his valor, I would have a reason for his conduct; indeed that liberty which he gave us by his valor, tells me to ask this reason; and I am sure, were he here, he would give us that reason; but there are other gentlemen here who can give us that information. The people gave them no power to use their name. That they exceeded their power is perfectly clear.

It is not mere curiosity that actuates me; I want to know the real, actual, existing danger which should lead us to take those steps so disastrous, in my conception. Disorders have arisen in other parts of America, but here, sir, no dangers, no insurrections nor tumults have happened; everything has been tranquil. But notwithstanding this, we are wandering on the great ocean of human affairs. I see no landmark to guide us. We are running we know not whither. Difference in opinion has gone to a degree of inflammatory resentment, in different parts of the country, which has been occasioned by this perilous innovation. The federal convention ought to have amended the old system; for this purpose, they were solely delegated: the object of their mission extended to no other consideration. You must therefore forgive the solicitation of one unworthy member, to know what danger could have arisen under the present confederation, and what are the causes of this proposal to change our government.

Make a careful analysis of this speech as a whole and by paragraphs with special reference to the purpose to be accomplished by each part.

4. Method of Procedure

Having determined the purpose of the speech, the speaker should first arrange the material in a manner that will lead logically and inevitably to the desired end. The best example of this logical arrangement, which is impersonal and sure in its forward march, is the mathematical demonstration. In speech making, the academic debate comes nearest. In practical life, the case before a judge of a higher court is the best example. In most speeches, the strictly logical selection must be discarded later and modified to suit a real audience, which is not entirely logical.

Having made this selection and arrangement of material, then determine, from the standpoint of understanding, the acceptability to the particular audience. Which of the various ideas are familiar to them? Such can be mentioned and put into the proper places, but need no thorough treatment. Familiar images can be referred to by name merely or indicated by striking epithet (see Lesson 10 and particularly page 181). The same is true of concepts and the conclusions of arguments. Where the images, concepts, and arguments are new to the audience, they must be planned for full treatment. (See Lessons 9 to 15.)

We have intimated that each of the intellectual elements carries with it possibilities of feeling or emotion. But an image which will arouse one feeling in one person will arouse quite a different one in another. The heart-rending situation in a melodrama which has the shop girl worked up to a state of tearful anxiety and sympathy, leaves the young woman just out of college cold and critical of its good taste. A surgeon calmly lays open the abdomen of his appendix patient, while a relative, foolishly standing near, faints. To speak of profit before a board of directors carries with it no feeling of injustice

or outrage, but the same notion expressed to a socialist arouses a whole mass of resentment against the exploitation of labor and social inequality. We need not pass on the question which is right in these various cases; we merely know that there are differences in feeling possibilities because of class, training, and custom, and also sex and age. Well, the speaker seeking to arouse certain feelings in consonance with his purpose must look at his means and determine how it will affect his particular audience. Of course he must have some notion of the nature of those before him.

Just as their intellectual shortcomings dictate full treatment of some things, building from the bottom up, so also their peculiar prejudices and level of emotional refinement will necessitate tactful selection and treatment of others. Look over your material and see what will be readily accepted from the standpoint of favor or emotion. Fix on the best mode of presenting it so as to make the most of that predisposition. Also designate those parts which will run counter to the feelings of the audience. Some will have to be discarded. If that is possible without damaging your case, drop the unpalatable matter. If it must be preserved, devise the most tactful way of making it tolerable. Many details will often have to be sacrificed or modified. Be cheerful in doing this; you will never succeed by forcing things down unwilling throats. Remember that the accomplishment of your general purpose is more important than any detail.

A good plan is to enumerate the salient features or steps in your speech in one column, then in the other, mark intellectual shortcomings or advantages held by the audience, and in the third, emotional response probabilities. This will be your battle plan of sacrifices and modifications.

Naturally, when on the floor you may sense situations quite different from what you anticipated and you may have to make sudden and unexpected modifications in your treatment. The rule to follow is this: Keep the purpose unchanged before you; readily sacrifice minor details and make concessions to temporary feelings; when necessary slur over fairly essential parts; finally, if no headway is possible, it is better to stop trying than to antagonize the audience permanently. Sometimes it is wiser to let your purpose wait for a more favorable occasion than to drive against a hopelessly hostile audience. Yet it is wonderful how much can be accomplished by a speaker who makes his concessions wisely, who respects the feelings of those before him and keeps his own temper.

There is no rule to guide the speaker in this matter of adjustment to temperament, and men cannot be classified according to feelings. Aristotle sought to aid the orator by giving the characteristics of young men so that one addressing a group of them might know what to expect. For instance, he said that young men are violent in desires, quick to action, easily moved, easily deceived, generous, lovers of honor rather than riches, merciful, valiant, etc., while old men are slow to action, slow of decision, without violent desires, lovers of gain rather than abstract honor, timid, etc., and middle-aged men are somewhat between the two in character. He also analyzes the characters of the noble, the rich and the poor. While to be sure, there is much truth in what is said, there is little practical help with a real audience. Each audience is composite in its makeup and the special interests of every group are so various that the only help a speaker can have is an intimate knowledge of those particular interests, prejudices, and inclinations. We advise the student to get from the library Aristotle's Rhetoric, which is well translated and easily had. Read

especially the first seventeen chapters of Book II. The passage is not long, being less than fifty pages like this one. The reading will be of value because of the information it gives, but most because of the critical and observant attitude it may create. Yet we must warn the student not to depend too much on a cut-and-dried classification of the feelings common to various groups of people.

5. Statement of the Purpose

Some writers on public speaking have said that the speaker should always in the course of his speech state his purpose clearly to the audience. With this we must differ. It is certainly necessary to have your purpose clearly defined in your own mind, but it is often very unwise to give it voice either before or after it is accomplished. We can easily discern the purpose of Patrick Henry in his address (given in this lesson) to the Virginia Convention, especially when we have access to the addresses of other men in reply and Henry's later assaults on their arguments. But Henry would have been very foolish to reveal that purpose at the outset. When a theatrical manager comes before the curtain to address the audience while a fire is being extinguished behind the asbestos curtain, he very wisely holds back his real purpose—namely, the avoidance of a panic. To express that purpose would be the very best way to defeat it. So also when we are trying to win over an audience to our point of view, which seems directly counter to their life habits, thoughts, and feelings, we never reveal our purpose in the speech.

Furthermore, a wise man does not "crow" or "rub it in" after he has been successful. His reward is his purpose accomplished. In this connection read once more page 61 of Lesson 4.

6. Conclusion

Be sure of your purpose before you begin your work; be guided by your purpose in the selection and arrangement of material; keep the purpose ever in mind during delivery, and do not swerve from it; adhere to your purpose until it is accomplished or abandoned as hopeless. Furthermore, remember that few purposes need to be abandoned if they are well considered before the speaking begins.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson over three times and make an abstract of it.

Second Day.—Write the Phillips speech, using the left-hand half of a piece of paper. Fold the paper down the center and write only on the left side of the crease. On the right side, indicate modifications which would be made if the speaker were talking to people in San Francisco who had never been in Boston. His purpose is to raise funds for an historical society to purchase Old South in order to preserve it.

Third Day.—Select some topic in which you are interested, some audience with which you are familiar, and designate a purpose to be accomplished. Then outline your material and modifications as indicated on page 357 of this lesson. Deliver the speech with only the outline of finally approved material memorized.

Fourth Day.—Plan a speech in reply to Patrick Henry. It is a speech to induce the Virginia Convention to adopt the Constitution. Read the Constitution and any school history account of the condition of the country when the Articles of Confederation were in force. Work this speech up thoroughly. Remember that the delegates are thoroughly famil-

iar with the Articles of Confederation, but the Constitution is new. Realize that you are contending against an attitude created by the Henry speech.

Fifth Day.—Deliver orally the speech prepared on the fourth day.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What is meant by the purpose of the speech? Is it a general thing or a specific thing? Can purposes be easily classified?

2. When does the purpose first arise? How long should it persist?

3. What was Aristotle's classification of the ends of speaking? What is the value of this classification?

4. Can you give Campbell's classification? What do you think of it? Assuming it correct in general theory, could you improve on the classification he gives?

5. What do we mean by the *elements* used in constructing a speech?

6. What part does an element play in carrying out the purpose of the speaker?

7. Should the speaker have his purpose clearly formulated? Why?

8. In preparing his message for the purpose of accomplishing his end, what two general considerations move the speaker?

9. What do you think of the Phillips selection? How do you like the style? How does it compare with that of Patrick Henry? Which reflects the greater culture?

10. Can you make a rough classification of purposes? Try it.

11. What are the steps in method procedure in preparing a speech, with the purpose as the guide?

12. Can men be classified according to emotional response? according to intellectual attainments?

13. Is an audience homogeneous, or are the individual characteristics widely divergent? What effect has this on the accomplishment of the speaker's purpose?

14. Should the speaker always state his purpose clearly to the audience? Why?

LESSON 20

THE EXPRESSIVE VOICE

With the exception of the rules for posture and breathing in Lesson 7, we have not discussed elocution, a subject which takes account of the expressive powers of the voice in speech. We have paid more attention to psychological aspects such as the organization of ideas, the gathering of material, the clear grasp of details, and methods of impressing all these things upon the audience. Now we wish to add that the mere selection of proper words in certain groupings will not bring the greatest success with an audience. The voice must be used effectively to get the best results. It is possible to spoil the most beautiful composition by poor vocal expression, harsh tones, and monotony. One must lend to the wisdom of the mind the beauty of the voice. In this lesson we shall consider what the voice adds to the message. The lesson may be regarded as a continuation of number seven; and it would be well for the student to review the advice given there before taking up this new matter.

Excellence of posture and breathing will insure a good habitual tone of voice. In this lesson we shall analyze that voice as a succession of constantly varying sounds, and we shall explain the expressional effects of those variations. We assume, at the outset, that the student has developed a good *normal tone*—that he stands correctly, has complete control of his breathing, and speaks with throat well relaxed. He has no constriction any-

where and all the operations of sound production are easy, natural, full, and strong.

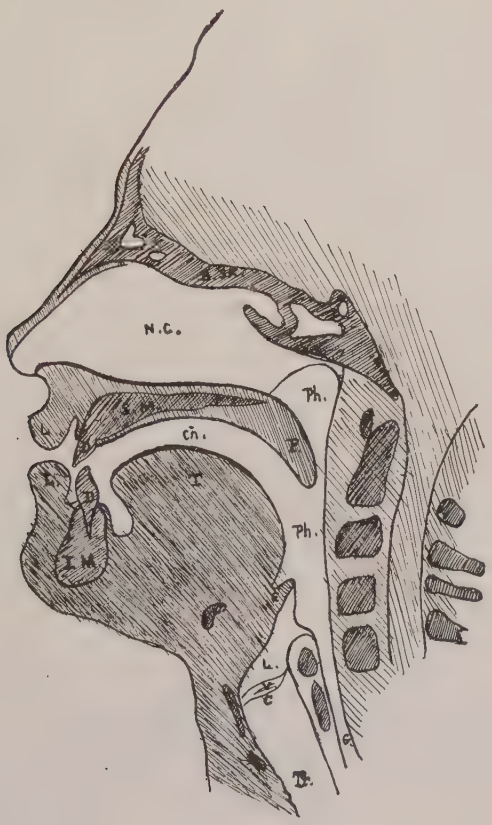
The sounds which follow one another in speech are produced much like the notes of a wind instrument of the horn group. They have certain distinguishable characteristics. In the first place each has a recognizable *quality,* and they come forth at a more or less rapid *rate;* while each has a definite *pitch* and *force.* As we listen to the sounds of a man speaking, we notice changes in quality, rate, pitch, and force. We shall be interested in these possible variations in the tone of the voice and their value in expression.

1. Quality

1. Nature.—If one were to hear a man talking, in the distance, though the exact words might not be audible, the *human voice quality* would be unmistakable. The voice could not be mistaken for the cry of an animal. Again, if you were to hear three people with whom you are familiar talking in the next room, and each should repeat the same words after the other, you could say, "Now Smith is speaking; now it is Jones; and now it is Brown." There is an individual quality which distinguishes each man's voice from that of every other man.

2. Physical Basis.—The raw material of every vocal sound which has quality, is an indefinite murmur made by the vocal cords. These cords are like little cushions or lips pressed together in the larynx (voice box or Adam's apple). As the air comes up the windpipe from the lungs, they rapidly press together and fly apart thus letting the air pass upward in a series of puffs. At the cords, the sound audible from these puffs is an indefinite murmur or buzzing. It is much like the buzz made by the lips of the player at the mouthpiece of a simple horn. But just as the tube and flaring bell of the horn modify, reinforce, and give quality to the miserable buzz at its

mouthpiece, so also the cavities of the throat, mouth, and nose, give quality or tone to the vocal murmur.



SCHEME OF VOCAL ORGANS

Agents of Resonation:

A—*Hard and Fixed*—Bones of Skull (B. S-K.), Bones of Nasal Cavity (N. C.), Superior Maxillary or Hard Palate (S. M.), Teeth (D), and Inferior Maxillary or Lower Jaw (I. M.).

B—*Soft and Flexible*—Ventricle above Vocal Cords (V.), Upper Chamber of Larynx (L.), Epiglottis (E.), Pharynx (Ph.), Soft Palate (P.), Cheeks (Ch.), Tongue (T.), and Lips (L.).

Also note C. = vocal cords, G. = gullet, Tr. = trachea or windpipe. Cavities are left white.

The passages through which the sound passes as it is modified in quality, have, in some places, hard and fixed walls, while in other places, the walls are soft and flex-

ible. The size and shape of these cavities and the texture of their walls, at the time the sound is being produced, determine the quality. Since the soft and flexible parts can change in size, shape, and texture, it is evident that a man's voice may have different qualities at different times. The human voice therefore has variable quality while that of the simple horn is fixed. On the other hand, the contributions of the hard and fixed parts, tend to preserve a fixed and individual element. We are particularly interested in the possibilities of quality change and what such changes express. This brings us to the mental factors involved.

3. *Psychological Basis of Quality Changes.*—When one experiences an emotion, an integral part of that emotion is the *physical adjustment.* Thus in anger, the heart beats faster, the breathing is quick and the muscles grow tense. In joy, there is relaxation, a strong, steady heart beat and depth of breathing. The whole body is affected, being dominated by the emotion in the mind. But of all the parts of the body to respond, one of the most sensitive is the resonation system near and above the vocal cords. The slightest emotion instantly alters the size, shape, and texture of the resonating cavities by action on the soft resonators. In anger there is constriction and tenseness of texture. The tone produced is flat and throaty. It is known as the *guttural.* When one is inspired by the magnificent and good, there is openness, relaxation, and expansion, and we hear the full, round *orotund.* In fear we get only a toneless *whisper.* In great joy, there is resiliency and power as reflected in the *brilliant* quality—a bugle-like tone.

These are merely types and do not exhaust the list. There are numberless qualities just as there are numberless shades of emotion. Yet no emotion is so slight as not to show in the voice. Even a minor disappointment gives the voice a "hollow ring."

4. Application by the Speaker.—It is agreed that in speech we wish to convey our thoughts and feelings in the most complete and vivid manner possible. Every emotion experienced should show in the voice. Furthermore, our emotional responses to ideas throw much light on the nature of those ideas. If the ideas are clear and strong, their emotional accompaniment will be clear, and expression which gives the whole is far more than a lifeless outline. Let us illustrate by means of a passage from Lincoln's Second Inaugural Address. First read it to a friend in a perfunctory, business-like way, disregarding the notes in the margin and not taking the trouble to make all the images arise vividly in your mind.

Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph and a result less fundamental and astounding. Both read the same Bible, and pray to the same God; and each invokes his aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but let us judge not, that we be not judged. The prayers of both could not be answered—those of neither have been fully answered.

Normal feeling.

Irony and slight bitterness.

Resignation.

The Almighty has his own purposes. "Woe unto the world because of offenses! for it must needs be that offenses come; but woe unto that man by whom the offense cometh." If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war, as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to him? Fondly do we hope—fervently do we pray—that

Solemnity.

Confidence.

this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword,—as it was said two thousand years ago, so still it must be said, "The judgments of the Lord are true and righteous altogether."

Angry resolve.

Sudden change to resignation.

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

Kindliness.

Pity.

Quiet peace.

Now read it again as well as you can, noting the emotion cues on the side. Get every idea vividly in mind. Call up the pictures, as of the lash falling on the slave, and feel the proper indignation. Make the thoughts live and move and have being in your mind, and the emotions will come and the vocal quality will take care of itself. Ask your friend which was the more effective rendition.

If the speaker is unembarrassed and at home before his audience, the sympathetic and expressive changes in quality will take place in direct proportion to the completeness with which what he says is real to him. He must keep the attention on the thought and the concrete situations which gave rise to it. Situations must be vivid to the mind's eye and the whole nature must be allowed to respond in an unrestrained manner to them. If that be done, the message will go forth living, throbbing, effective.

Suppose one says to a baby, "I'll bring you a beautiful ball to play with," using a flat, unenthusiastic quality so that the words will make their own, unaided impression. There will be little response. But if one has a complete anticipation of the many-colored ball and the frolics with

it, and then lets the voice show the enthusiasm aroused by the pictures, the baby will respond with glee, for the meaning conveyed to him is richer and fuller. It is the same way with adults, though the abstract word symbols have more weight with them than with a child. At no time does the enriching value of vocal quality disappear. The voice quality reveals the full subject and also the soul of the speaker. It is for this reason that the speaker must make all his thoughts live again as he gives them voice. It is only with attention on such thoughts that he will have the emotional experiences which will be revealed in quality changes.

Affectations and exaggerations of quality are worse than a lack of sympathy. A tone of manufactured pathos is disgusting and pretended indignation ridiculous. Avoid such sentimentality and be natural. All we want is the proper human emotion which is really felt when the speaker is living in his message and expressing it without restraint.

So also the affecting of a superior "speaking voice" or artificial tone of supposed elegance and impressiveness, is to be avoided. It is like the "company voice" which any bright child recognizes when his mother is foolish enough to "turn it on." The speaker must be a real, genuine, honest, unaffected man, delivering his message in a straightforward manner. His voice shows no conscious exaggeration on the one hand, no restraint on the other.

2. Rate

1. Nature and Physical Basis.—Rate is simply the speed with which one sound succeeds another in speech. Physically it is regulated by the rapidity of movement of the organs of speech. Sometimes one speaks more rapidly than his average, or normal rate, and sometimes more slowly.

2. *Psychological Basis.*—These changes in rate have a mental origin. One cannot express ideas more quickly than his mind produces them. Generally speaking, rate is governed by the rapidity of the speaker's mental operations. In rapid thinking, the rate is fast; in slow thinking, the rate is retarded. But besides this *involuntary* control on rate, the speaker often *voluntarily* regulates his rate out of consideration for his audience. If he is dealing with easy and familiar matter which they can easily and quickly take in, he permits his rate to become rapid, but when he is attacking a problem which is either new to them or difficult, he purposely goes slowly. It is here that inexperienced speakers make mistakes; they exercise no voluntary control over their rate, but rattle on or slow up just as they are in easy mental trim themselves, or are floundering in difficulties.

3. *Application.*—Obviously the application will deal mostly with voluntary regulation of rate. The speaker must judge his audience beforehand or sense it while speaking, and he should accommodate his rate to their thinking. On familiar and easy passages, he must not be slow for that would be boring; but on difficult passages he must refrain from setting a pace beyond the mental speed of his hearers. Of course, rules cannot be made which will cover all situations; the speaker must judge from signs before him whether he is going at the best pace or too rapidly or too slowly. But the following three rules may safely be offered:

(a) *Always begin slowly.* The audience has not settled down, the place is not as quiet as it will be later, and the speaker has not accommodated his voice to the room. Besides these physical drawbacks, there is the mental obstacle of scattered attention; the listeners have not settled down to concentrate on the speech. For all these reasons it is best to retard the rate at the beginning.

Example. Read the following opening of Webster's

Reply to Hayne, to a friend. First read it at normal rate or more rapidly; then read it slowly. Question him concerning the effects.

Mr. President, when the mariner has been tossed for many days, in thick weather, and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and, before we float further on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are. I ask for a reading of the resolution.

(The resolution on the sale of public lands was read.)

We have thus heard what the resolution is, which is actually before us for consideration; and it will readily occur to everyone that it is almost the only subject about which something has not been said in the speech, running through two days, by which the Senate has been entertained by the gentleman from South Carolina. Every topic in the wide range of our public affairs, whether past or present—everything, general or local, whether belonging to national politics or party politics, seems to have attracted more or less of the honorable member's attention, save only the resolution before the Senate. He has spoken about everything except the public lands. They have escaped his notice. To that subject, in all his excursions, he has not paid even the cold respect of a passing glance.

(b) *Retard the rate when many details or clear images must be imparted.* This is common in descriptive passages.

Example. Read the following passage first at normal or rapid rate and then at slow rate and note the gain in vividness.

The palaces and domes of Carthage were burning with the splendors of noon, and the blue waves of her harbor were rolling and gleaming in the gorgeous sunlight. An attentive ear could catch a low murmur, sounding from the center of the city, which seemed like the moaning of the wind before a tempest. And well it might. The whole people of Carthage, startled, astounded by the report that Regulus had returned, were pouring, a mighty tide, into the great square before the Senate House. There were mothers in that throng whose captive sons were groaning in

Roman fetters, maidens whose lovers were dying in the distant dungeons of Rome, gray haired men and matrons, whom Roman steel had made childless; and with wild voices, cursing and groaning, the vast throng gave vent to the rage, the hate, the anguish of long years.

(c) *When the matter is unfamiliar and difficult, requiring much parallel thought, make the delivery slow.* For good examples, read again the judge's charge to a jury on page 220 of Lesson 12, and the selections on pages 55, 56, and 57 of Lesson 4.

Most speakers have the fault of using too rapid a rate. To overcome such a fault, attend well to all that you deliver; treat nothing in a perfunctory manner. Then, when you find yourself hurrying along, consciously put a restraint on the speed.

Nervous people and those of eager temperament are most prone to the fault of excessive speed in delivery. Take stock of yourself and note the way your temperament affects your delivery. Cultivate a smooth, moderate rate.

4. *Pauses.*—In connection with rate, we may well consider pauses. They are important in expression. We may distinguish two kinds of pauses, the *logical* and the *dramatic.* Logical pauses are the frequent short stops which mark off words in logical thought groups. Note the marking of the following passage into logical thought groups.

We all, / with equal sincerity, / profess to be anxious / for the establishment of a republican government / on a safe and solid basis. / It is the object of the wishes of every honest man in the United States, / and / I presume I shall not be disbelieved / when I declare that it is an object, / of all others, / the nearest and most dear to my own heart. / The means of accomplishing this great purpose / become the most important study / which can interest mankind. / It is our duty / to examine all those means / with peculiar attention, / and to choose the best and most effectual. / It is our duty / to draw from nature, / from reason, /

from examples, / the justest principles of policy, / and to pursue and apply them / in the formation of our government. /

Alexander Hamilton.

Read it, observing those group pauses. Then mark it otherwise, as, for instance, making a pause after "establishment" and leaving out the one after "government." Make other similar readjustments and you will discover that the exact way in which the speaker groups his words gives much indication of the way he wants his message accepted. In actual delivery, the correct grouping will take care of itself, if the rate is normal and if the speaker is really attending to well prepared material.

The dramatic pause is a most effective device for giving emphasis to a passage. Such a pause made before the thing to be emphasized, prepares the audience for the stroke when it comes and raises their anticipation to a high pitch. The pause after the emphatic passage gives a moment for reflection, for the thought to penetrate with undiminished force. Note the following and read it with an impressive pause where the dash is used.

Of all the social, political and economic disgraces in our country, the blackest—child labor, is the most inexcusable.

Of all the social, political and economic disgraces in our country, the blackest, child labor—is the most inexcusable.

Or even greater effect may be gained by pausing both before *and* after the emphasized word "child labor."

If it is not overworked, the speaker can get remarkable results with the dramatic pause.

3. Force

1. Nature.—From the standpoint of the listener, force is the loudness of the voice of the speaker. It measures the distance at which the speech can be heard.

2. Physical Basis.—Physically, the force varies with

variations in the pressure of the column of air which is propelled from the lungs during speech, and that pressure depends on the degree of completeness with which the diaphragm is relaxed and the degree of pressure exerted by the walls of the abdomen upon it.

3. Psychological Basis of Force Regulation.—A speaker voluntarily tries to regulate his general force to the space to be filled by his voice. Involuntarily, he uses greater force on the words or passages which seem of greater value or importance. This is stress. Of course some words are deliberately stressed, but most stressing arises unconsciously simply because the mind is thinking out the thought as one of greater importance than others related to it.

4. Application.—A speaker should practice all degrees of force so that he can adopt the proper force in a large or small hall, without spoiling the quality of his voice and without uttering shrill sounds of too high pitch. This can be done readily enough if, in the practice, the speaker regulates the pressure from the abdomen and diaphragm and refrains from allowing his voice to ascend the scale or change its pitch. Breathe deeply after the approved manner. (Lesson 7, pages 115 to 122.) Then as the air is steadily controlled by an even relaxation of the diaphragm, speak in a normal quality, full and round, but quiet in force, as though speaking in a small parlor. Then increase the pressure of the abdomen on the slowly relaxing diaphragm and speak louder, as if in a fair sized hall, without raising the pitch or changing the normal quality. Continue to increase the loudness by this method until you are talking as though in a great theatre. *Do not allow the pitch to rise* and preserve the normal quality. Then make variations in *force alone* by control from the center. For exercise purposes, take any passage you may wish. The Webster opening, quoted in this lesson, will do.

If the speaker can control his general force in this way, can secure a full, carrying voice without any element of shrill calling or strained shouting, he has a most valuable possession.

Just as it is well to begin with a rather slow rate, so it is best to open a speech in a tone slightly below normal in force. This compels the audience to become quiet and give its attention promptly. The subdued force and slow rate should be maintained for a while, and then the speaker may gradually increase the force until he finds the best accommodation to the room. The force thus fixed upon becomes the normal one for that speech and variations for emphasis are made above and below it. It is not only offensive to the audience but wearing on the speaker to exert more force than the place to be filled calls for. Just the right force conveys an impression of self-possession, mastery, and reserve power.

We have remarked that certain passages can be made more emphatic by delivering them with greater force. But they can also be made emphatic by a delivery of impressive, subdued force. Read the underlined part first with increased force and then with subdued force.

But I say to you, The judgments of the Lord are true and righteous altogether.

This device of lowering the voice is often very effective. It is useful not only to emphasize a passage but also to secure attention when a murmur is heard in the audience. The sudden quiet attracts attention and stops annoyances.

4. Pitch

1. Nature.—By pitch we mean that characteristic of a sound which places it high or low on the musical scale. Of course the words high and low are figurative. We might just as well say shrill and sober.

2. *Physical Basis.*—The pitch of a sound is determined by the rapidity with which the puffs of air from the lungs escape through the lips of the vocal cords. The pitch of a siren whistle depends upon the number of puffs of air which escape through its tube each second. Here the principle is the same. But the mechanism which regulates the speed with which these vocal lips close and open and thus let the puffs through, is very intricate. There are many little muscles which draw the vocal cords tense so that they move rapidly, or relax them so that the movement is slow. Furthermore the cords are controlled so that they come only partly together or wholly so, so that they move part of their length or their entire length. All these things control the nature and speed of the escaping puffs and determine the pitch of the resulting sound. A speaker need not think of this mechanism at all; it takes care of itself. He simply thinks of the sound he is to produce, and the mind, giving the order, sets the mechanism in operation with absolute precision. In most cases, all the speaker need do is to think his ideas and not even have his mind on the sound.

3. *Psychological Basis.*—Changes in pitch, known as *inflections,* take place naturally as ideas form themselves in definite relations to each other and to the receiving audience. Thus when one idea is more important than another and is to receive stress on the word that represents it, there is a natural rise in pitch preceding the stress and a recovery afterward. When a logical pause is reached and the thought is not completed but needs one or more such word-groups to complete it, the voice naturally makes a slight upward bend in pitch. Thus you say, "As Webster addressed the audience——" and the voice goes up, indicating that the relation of what shall be said to what has been said is that of something necessary to complete its sense. The fall shows completed sense and takes place naturally at the end of the state-

ment of a complete idea. When the attitude toward the audience is one of interrogation, the voice slides up or down in pitch to indicate to them the notion that an answer of this or that sort is wanted. Note the upward slide in "Are we to stand idly by in this crisis?" and the downward slide in "Who is so base as would be a bondman?"

4. *Application.*—All the inflections take care of themselves if the speaker is well prepared in his thought. In the paragraph above we have not enumerated all the various inflections known to technical elocution, but we have given enough to show that inflections flow naturally from the relationship which the ideas about to be expressed hold in the mind of the speaker. His attention should not be on inflections; it should be on ideas.

But one may well look carefully to the normal pitch of his voice. Inflections are variations above or below the normal pitch or average key in which a man speaks. It is wise to cultivate a fairly low pitch. If the speaker has learned how to breathe correctly and he is calm and self-possessed during delivery, it is very probable that his pitch will be low. By this we do not mean to advise the assumption of a ponderous double bass. We merely wish to warn against the irritating high pitch with which many speakers annoy their auditors. Listen carefully to your voice and determine if it has a good middle pitch. If it is too shrill, practice for a lower pitch. The higher the pitch, the more tension on the vocal cords and the sooner the voice gives out; the lower the pitch, the greater the relief and possibility of sustained effort.

Some speakers, especially those of the cart-tail variety, have an annoying habit of finishing every impressive statement with rising inflection. It is a sort of challenge, defying contradiction. Read these words with a strong upward inflection on the last and you will get our idea:

"This candidate is the greatest patriot of the age!"

Of course the sense calls for a downward inflection. If you have fallen into any such spell-binding vices, eliminate them as soon as possible.

5. Conclusion

If the speaker masters breathing and control and then practices for various modulations in quality, force, pitch, and rate, he will develop a wonderful instrument for expression, a sympathetic musical accompaniment for the words which symbolize his thoughts. The expressive voice adds much to the bare vocabulary and logic of the speaker.

We no longer recommend that speeches which are expected to do real work should be memorized. But we do believe that it is well to memorize and practice the declamation of passages from the works of great orators as an exercise in modulation. Take impressive selections and deliver them as an actor would, giving every ounce of meaning to the passage that your voice can contribute. Take argumentative passages, which require careful inflection, emotional passages which call out many different qualities, earnest passages which call for varying degrees of force. In short, the practicing of matter already composed, with the purpose in view of making the most of them vocally, is a good exercise to give you easy control over all the powers of your voice. It also removes the restraint which keeps many speakers from showing their real feelings in their voices. We recommend therefore declamation for practice, and in actual delivery, attention to thoroughly prepared thought and earnestness of purpose.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson through twice and review thoroughly Lesson 7.

Second Day.—Read some book of oratorical selections and pick out one which appeals to you and which has quite a range of feeling. Then copy it and make an emotion analysis similar to the one we have made for the Lincoln's Second Inaugural. Then practice reading with the proper quality changes. Keep your mind primarily on the thought and feeling so that the quality is the natural result of your emotion.

Third Day.—Take another selection and mark in the margin the proper rates. Thus use the degrees normal rate, slow rate, very slow; fast rate, very fast. The idea is to indicate what you think would be desirable rate modulations to make in consideration of the audience. Append a note describing the kind of audience to which you imagine the speech is delivered. If you can prepare an original speech, so much the better.

Fourth Day.—Practice the exercise on degrees of force. Make up a short announcement and deliver it first to ten imaginary people, then to fifty, to two hundred, to a thousand, to two thousand. This exercise should be practiced very often.

Fifth Day.—Make a complete analysis of your own voice and vocal habits, noting faults. Make notes after the following items:

1. Quality—flexibility .....
2. Force (a) Normal .....
   (b) Flexibility .....
   (c) Control .....
3. Pitch (a) Normal key, high or low.....
   (b) Flexibility .....
4. Rate (a) Normal, how many words a minute, average .....
   (b) Ability to accommodate.....
5. Special faults or peculiarities.....

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What is meant by elocution? Is the study of elocution of any value to the practical public speaker? Why?

2. In what respects can the speaking voice be modified? What is the purpose or function of these modulations?

3. Can you give a definition of quality? Of human quality? Of individual quality? Of special, emotion quality?

4. What is the physical basis of quality? Which of the two kinds of resonation walls plays the larger part in quality changes?

5. Explain why a change in quality expresses a change in emotion.

6. Do you believe that the emotion analysis of the Lincoln selection is correct? What modifications or additions could you make?

7. What is the best way for a speaker to control his quality during delivery? Should he think about quality?

8. What are the two sources of rate control?

9. Can you give the three rules selected as important in relation to rate control?

10. What are the two kinds of pauses? Where do the logical pauses take place?

11. Of what value is the dramatic pause?

12. What is meant by general force? What is the most common speaking fault connected with force? How can it be cured?

13. Can you get emphasis by reduced force? Is it wise to do so sometimes?

14. What is the nature of inflection? Can inflections be consciously controlled?

15. Why is it well to have a fairly low, normal, or average pitch?

LESSON 21

GESTURES

In the last lesson, we spoke of the expressive voice and its contributions to the message of the speaker. The effects of well-selected words were considered as supplemented by the modulations of the voice. But besides this appeal which the speaker makes to the ear of the audience, he also makes an appeal to the eye by his bodily attitudes, his gestures, and the expressions of his face. It is the appeal to the eye which we shall discuss in this lesson. The expressiveness of bodily postures and movements must not be overlooked, for much meaning is added to the message by them. Indeed, a single flash of the eye, a turn of the hand, a forward swing of the body, may say more than all the words in an entire address.

1. Causes of Gestures

Broadly speaking, gestures may be divided into two great groups according to the causes which start them. There may be an involuntary, natural impulse or there may be a voluntary and deliberate desire to use a gesture to supplement words. Let us explain first the involuntary gesture which almost always expresses feeling and not intellectual discernment.

We have said that a feeling of any sort, and especially a sudden emotion, consists not only of a mental state, but also of a complete adjustment of the physical organism. In anger there are the changed circulation and breathing and the tenseness of the muscles. Any move-

ment made at that time will show the existing muscular tenseness and express the inward state of the maker of it. The physical adjustment peculiar to an emotion influences the character of any posture and movement at the time the emotion is experienced.

Then there are reactions which are natural to certain situations and which have been handed down through the ages. When aggressively angry we thrust out the chin, draw back the lips, and throw the body forward. This was the threatening attitude which our prehistoric ancestor presented to his foe. When we feel in the same way, even though we are not preparing for a physical encounter, we assume the same attitude. It is a reflex or habitual response which goes with the situation. When a disagreeable odor is near, the edges of the nostrils draw up. When we are experiencing the emotion of resentment or offense, the nose is turned up also. Consequently it is clear that there is a deep biological and psychological basis for involuntary gestures, for the attitudes which we promptly and unconsciously take when the mind is assailed with certain thoughts with strong feeling associations. These gestures show themselves promptly just as quality changes of the voice do, and they are also almost entirely out of the control of the speaker.

On the other hand, the voluntary gestures are made deliberately because the speaker considers that they will help him express his ideas. Thus one says, "The box was about so long and so wide," holding his hands apart the appropriate distances. One might say, sweeping his hand before him, "There stretched the vast prairie as far as the eye could see." He deliberately makes the gesture to enforce the idea of expanse and to cause the picture to arise more vividly. But even many of these gestures are made without previous intent on the part of the speaker; they simply take place as he utters the words in harmony with them. Consequently we can say

that by far the greater number of gestures are made without conscious direction and come into existence as certain ideas and feelings flood the mind of the speaker.

This is an important thing to know because it will enable us to view the study and practice of gestures in a sensible light. From it we gather that the study of a system of gestures is not of value to enable a speaker to make a gesture deliberately (though it does serve this purpose for the actor), but it is valuable (1) because it affords an orderly and well arranged group of exercises, (2) because the movements made consciously in the exercise may become a part of the speaker's expressional equipment and take place spontaneously during delivery, and (3) because it will offer a systematic basis for the criticism of other speakers. But before we take up the significance of particular gestures, it will be well to outline some general exercises to give readiness and grace of movement.

2. General Principles and Exercises

The first principle to note is that when a gesture is made, there is a combined and harmonious movement of the whole body, the arm, and the hand. The contributions of all these three are most evident in large, sweeping gestures, but they exist in varying degrees and proportions in all gestures. To make this clear and also to afford a helpful exercise we recommend the use of Indian clubs.

Observe the diagram, which gives five simple movements to be tried separately at first and then in various combinations. If you have no clubs, you can make the movements with the free, open hand. In that case, the palm should be open and flexible and there should be an easy give in both wrist and fingers. Indeed, after practicing with the clubs, the free hand exercise should be used as a transition to gesture execution.

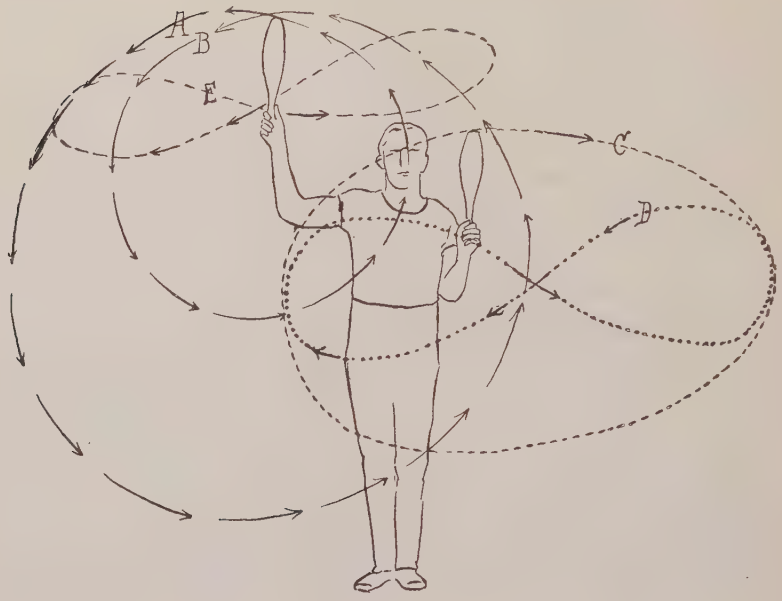


Fig. 1.

Exercise A. Stretching the hand up as far as possible, describe a giant circle with the shoulder as the center. Notice the slight sway or accommodation of the body. Notice also the flexible give of the wrist. The weight of the club makes these things not only evident but inevitable. Practice without the club and get the same sympathetic sway of the body and turn of the wrist. Do not stiffen the fingers but keep them fairly limp. Now do the exercise with both arms at the same time, first with both hands crossing in front together, then timed so that while one hand is stretched out to the side the other is crossing in front. The arms then pass the face alternately. In connection with gesture work, the *movements should always be in the directions* indicated by the arrows. Never reverse.

Exercise B. Stretch the hand up as far as possible obliquely as though the man in the diagram were trying

to touch the letter B. Then with the elbow as the center make a movement of the hand that describes what is roughly a circle. Notice the accommodating motion of the shoulder and upper arm as well as the sway of the body. The last is less in this exercise than in Exercise A. Practice with and without clubs, with one hand and with both as in Exercise A. Observe the greater finger and wrist flexibility needed here.

Exercise C. Begin by stretching the hand out to the side at the level of the waist. Describe the ellipse. Notice that both shoulder and elbow come into equal play. The sway of the body is slight and there is some wrist and finger flexibility.

Exercise D. This is the most valuable of all, for it calls for shoulder and elbow rotation and movement in all parts of the arm as well as a high degree of flexibility in wrist and fingers. Notice how the back of the wrist seems to lead the way in the movement and see that the hand on the return movement, down and toward the body, seems to float palm down, while on the outward sweep it is palm up. Yet each position of hand and fingers melts almost imperceptibly into the next.

Exercise E is similar to D, but it is in the lofty plane and calls for even greater hand and wrist freedom, with less elbow and shoulder action. It is the typical "hurrah" gesture.

As soon as the student gets a sense of whole bodily coöperation and flexibility, the clubs should be used less and less and the free hand movements resorted to more and more. It will be observed that we cannot call a movement wholly hand, or wholly forearm, or full arm; one may predominate, but a gesture is an integral part of an entire body change and attitude.

Having cared for the larger aspects, we may give a little more detailed consideration to the hand. First consider the supine hand, with palm up (see figure 2). A

gesture terminating with the palm in this position is called a supine gesture. Observe that the thumb is fairly free of the palm though not sticking out at right angles. The fingers fall naturally as illustrated, being neither spread wide apart nor stuck rigidly together. Certainly the palm is not stiff. The whole appearance is of ease and flexibility with no suggestion of cramp or stiffness.

Fig. 2.—Supine Hand.

Some students have a tendency to stiffen the palm, cup the palm, spread the fingers, stick out the thumb too far, or turn the thumb in. The following exercise is designed to overcome such defects and cause the hand to fall in the proper disposition at the stroke of a gesture:

Exercise F. Hold the hand before you, with back of the wrist up and the finger drooping limply (figure 3). Then wring vigorously as though to flick off water. Continue this for some time and then terminate it by having the hand fall in the supine position. Then practice a number of gestures calling for the supine hand, with appropriate words such as:

Fig. 3.

I—I present you with *this.*
II—*That* is all the information I have.
III—*Behold,* how simple.

(*Note*—Gesture on word in italics.)

After this, repeat exercise D with particular attention upon the supine hand at the part of the curve farthest from the body.

If the free movements and the supine hand position, practiced for in exercises A, B, C, D, E, and F, are perfected, other movements and hand positions, to be

described later, will in most cases take care of themselves.

3. Significance of Gesture

There are many systems which are supposed to give an orderly explanation of the meaning of this or that gesture. Most of them are suggestive rather than scientific. Our abstract is based on the system devised by Austin and published in his *Chironomia* in 1806.

1. Law of Particularity. A gesture directly in front indicates a single particular thing; one slightly to the side (oblique) takes in several; one on the side (lateral) includes very many. Or in general, front gestures are most *particular* while lateral gestures are most *general.* Those made obliquely backward refer to what is *remote* in time or space.

Illustration: Say

> I—"I appeal to *you,* sir," making a horizontal gesture in the front plane (h. o., see figure 4) with hand supine.
>
> II—I appeal to *these gentlemen* (gesture horizontal oblique).
>
> III—I appeal to the *whole world* (gesture horizontal lateral).
>
> IV—I appeal to the *history of the past* (gesture horizontal, oblique backward).

This law holds for ascending and descending as well as horizontal gestures. Using the descending gesture (first bringing the hand up in the oblique plane to the level of the chest in each case and then making it descend smartly to the place noted, with hand supine) practice these three examples to indicate the law that the more particular the thought, the more the gesture verges to the front plane:

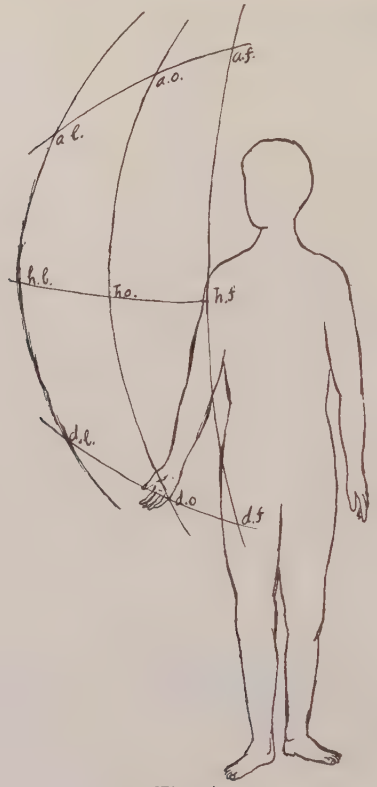


Fig. 4.
a. f.=ascending front. a. o.=ascending oblique. a. l.=ascending lateral.
h. f.=horizontal front. h. o.=horizontal oblique. h. l.=horizontal lateral.
d. f.=*descending* front. d. o.=*descending* oblique. d. l.=*descending* lateral.
Gesture can also be made oblique backward at all levels.

I—I stand on this *single* principle (descending front).

II—I stand on *these* principles (descending oblique).

III—I stand on *all the principles of law and justice* (descending lateral with sweep throughout the words preceding *law*).

2. *Law of the Planes.* The ascending plane is said to be the plane of the *spirit,* the horizontal plane that of the *mind,* and the descending that of the *body.* Aspira-

tions, hopes, ideals, and all lofty things take the upper plane; rational and rhetorical utterances take the horizontal; and physical, active, and colloquial matters go below. Strong assertions tend to have descending gestures because there is associated a potentiality of physical enforcement. Some writers have said that all assertions take descending gestures, but this is not universally true; there is merely a tendency in that direction, for often we find assertions accompanied by other gestures, such as horizontal front with index finger.

Examples:

I—We are guided by a *single, altruistic ideal* (lofty and particular, takes ascending front).

II—My *reason* approves this measure; let me offer it to *you* for your judgment (rational and particular, takes horizontal front; repeat gesture in this illustration).

III—To do this is *customary* (colloquial and particular, takes descending front). If it is a simple colloquial matter, make gesture gently; if a strong assertion, make it vigorously.

This last may take horizontal front if, in saying the words, you are appealing for judicious agreement. It may take the ascending front if you have in mind something sacred or deserving of reverence in the custom.

Examples of assertions in descending plane. Vigorous physical action possibilities present.

I—I *denounce* the agreement (descending front).

II—I *reject* the proposals (descending oblique).

III—I despise them *all* (descending lateral).

IV—I cast them all into utter *oblivion* (descending oblique back).

Now it is evident that the planes horizontal to the floor and those perpendicular to the floor give, at their points

of intersection, the names of the gesture, since they designate the place where the hand comes to rest. Thus the front plane is intersected by the ascending to give ascending front, by the horizontal to give horizontal front, and by the descending to give descending front. Thus we have a total of twelve positions for the right hand. We have a similar twelve for the left and the possibility of another twelve where the hands are used together in two-handed gestures.

4. The Making of a Gesture

Thus far we have discussed the significance of gestures when made, but now we must go into the details of each movement. The hand does not shoot out abruptly to the desired place. There is a *preparatory movement,* then the *execution* which terminates in a *stroke* or *ictus,* and finally, the *return* movement.

Assume the normal position in action (see page 109, Lesson 7) with the two hands hanging naturally at ease by the sides.

(a) *The Preparatory Movement* consists in bringing the hand (palm down) up to about the level of the chest, in the oblique plane. As it rises, the palm slowly turns, so that at the point of rest the palm faces toward the left and the back of the hand to the right.

(b) *The Execution* of a descending front gesture carries the hand smartly downward, the palm turning more upward as it descends. It arrives at the point, descending front.

(c) *Ictus.* At the moment it reaches that point, the fingers, which have been curled in somewhat, snap out to the true supine position (see figure 2). This stroke or ictus takes place on the accented syllable of the emphasized word. It gives character and force to the gesture.

(d) *The Return* is a recovery to the position of rest.

The executionary movement for all gestures begins where the preparatory movement ends and carries the hand down, out, or up to the desired position. But the two movements are continuous; that is, except in special cases where there is arrested preparation. In the horizontal lateral, for instance, the hand does not rise directly to that place, but passes, in preparation, through horizontal oblique.

Now, before a mirror, practice all the twelve positions enumerated on page 388, making the preparation through horizontal oblique.

Remember the snap of wrist and fingers (ictus), which terminates the gesture at the proper place.

3. Law of Force. Some gestures are forceful and some weak, to indicate energetic or mild mental attitudes. The law is as follows: Gestures are forceful in proportion to the *distance* through which they pass, the *speed* of their execution, and the *muscular* tension involved in their delivery.

(a) *Distance.* This means great preparation up to the usual point, chest high, just described, or even higher. Make the assertion

"I will *never* submit,"

with descending front gesture.

Now make it *most energetically* bringing the hand in preparation, on the words *I will,* well above the head. This insures a greater distance of executionary movement.

(b) *Speed.* Note how the speed increases with added vehemence.

(c) *Tension.* Observe the tenseness of your forearm, in particular as the ictus is given, and also note that the whole body is, to a certain extent, tense also, in sympathy.

By way of contrast, with the same descending front destination of the hand, say

"I *submit.*"

Note that the preparation is almost nothing; there is a slow movement and muscular laxity. Indeed the gesture consists of little more than a slow, nerveless turn of the hand. Bodily laxness is such as to give even a slight bend at the hips.

Now practice all the gestures in the series, with the right hand, varying the distance of preparation, the speed of execution and the muscular tension. Practice before the mirror and observe effects. Remember that the whole body must sway with the gesture. Read once more pages 107 to 111 of Lesson 7.

TWO HANDS

Gestures are made by the right hand as a rule if the speaker is right handed. Occasionally the left is used to refer to something on that side or to give variety and contrast. But sometimes a two handed gesture is needed.

Two hands do not give greater intensity, they rather give greater warmth. They add affection, whole-heartedness, and tenderness. Give these two examples:

I—I *welcome* you, sir, to this hall (right hand horizontal, front).

II—I *welcome* you with affection to this hall (both hands horizontal front).

Now repeat either example with both hands horizontal oblique, then both hands horizontal lateral. Observe as the arms are flung wider apart the welcome is warmer and more whole-hearted.

HAND DISPOSITIONS.

Thus far we have spoken only of (a) the *supine* hand (figure 2), but the hand may be disposed in other ways than this.

(b) *The Prone Hand* (figure 5) is the opposite of the supine. The supine is communicative, the prone repressive.

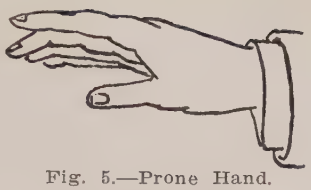


Fig. 5.—Prone Hand.

Examples:

I—*Speak forth* freely (supine, horizontal front).
II—Keep *silent* (prone, horizontal front).

The supine hand is cheerful, the prone gloomy.
Examples:

I—*Behold* the happy day (both hands, horizontal lateral supine).
II—How *sad* these autumn woods (both hands, horizontal lateral prone).

The supine permits, the prone refuses; the supine impels, the prone compels; the supine is genial, the prone is severe. Of course all ideas of physical or figurative covering or concealing, take prone gestures in appropriate planes.

(c) *The Vertical Hand* indicates aversion, repulsion, abhorrence.

Fig. 6.
Vertical Hand.

Examples:

I—*Forbid* it, Almighty God (ascending front vertical).
II—Out of my *sight,* rascal (horizontal oblique vertical).
III—*Dismiss* such absurd ideas (both hands, horizontal oblique vertical).

(d) *The Clinched Fist* indicates agressiveness, force, vehemence, and resolve. In descending gestures of assertion, it is stronger than the supine hand because of its own significance and also because it involves more muscular tension.

(e) *The Index Finger* designates or points out with discrimination either physical things or mental things.

Examples:

I—*That* is the man (horizontal lateral index).

II—Observe *this point* in the argument (horizontal front index).

There are many other dispositions of the hand, such as hands clasped, hands applied as in prayer, hands folded, and arms folded, the discussion of which is in the dramatic field rather than the oratorical. Obviously gestures which are pure imitation or mimicry follow the laws of no system.

5. Gestures in Continuous Delivery

We have, so far, been practicing isolated gestures. In actual delivery, they melt one into the other imperceptibly in certain passages, and in others they occur only at long intervals. Much advice has been offered for and against many gestures. As a matter of fact, no set rule is trustworthy. What is true of one individual is not true of another in effective, unaffected delivery, and what is proper for a certain kind of passage would not do at all for one of opposite nature. If you are naturally animated, buoyant, and full of bodily energy, you will have more violent outward manifestations of emotional states and your gestures will be more marked and more numerous than if you are more restrained. A similar comment holds for different passages by the same speaker. Simply be natural and let the gestures take care of themselves. Let the practice make its impress on your general, bodily flexibility, but do not consciously follow any rule of gesture during delivery.

In practicing a series of gestures, it is not always necessary to have a recovery for each and a full prepara-

tion for its successor. The preparation of the gestures of a series, other than the first, springs right from the ictus place of its predecessor. Thus, saying "I admired his *virtue, mercy, and charity,*" one makes horizontal front for *virtue,* horizontal oblique for *mercy,* and horizontal lateral for *charity,* and the preparatory motion of the second and third are simply slight curves accomplished by the wrist (see figure 7).

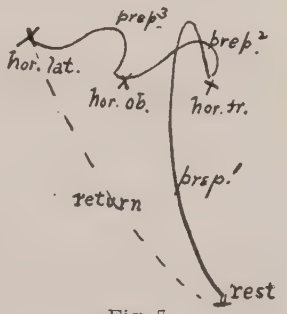


Fig. 7.

The same principle would hold if the second and third gestures were entirely unlike the first. Take the following passage calling first for horizontal oblique, from which a small preparatory movement is made in transition to the second executionary movement to ascending lateral:

"I place *these things* before you and may the *Gods*
(prep.)..hor. obl.....sustain..slight prep.....asc. lat.
inspire your choice."
.....sustain.....return.

Very often it is not desirable to make two or more gestures or even to repeat a single one, for the repeated emphasis may be cared for by what is known as an *impulse* or the mere repetition of the ictus. For instance, in the sentence, "I admired his *virtue, mercy, and charity,*" one could make the horizontal oblique gesture on the first word and merely repeat the ictus on the other two. Furthermore such a sentence can be cared for by a single gesture sweeping, in execution, through the three words to horizontal lateral with its ictus on the last of them. In each case, though, there is a different meaning conveyed. The three separate gestures give the notion of three distinct and separate virtues; the ictus repetition merely repeats stress with a less complete demarca-

tion of the kinds of excellence, while the single sweeping gesture groups them all as parts of a single admirable character.

6. Platform Conduct

While addressing the audience, do not keep your face directed toward one spot only; talk to various parts of the hall. In directing your remarks here and then there, do not simply turn the head but turn the hips so that the rotating motion starts from the ankles and carries the shoulders with it. Of course this rotation does not take place if you are moving about at the time.

This brings us to walking on the platform. Do this as freely as you like so long as you do not abuse the practice and attract unfavorable notice to yourself by the amount or nature of your pacing back and forth. Never turn your back to the audience. In walking be economical with your leg movements—that is, make only necessary movements to cover a given space. Do not cross the leg one in front of the other. In short, do not attract attention to your walk; the audience is there to attend to your thought.

7. Conclusion

Practice all the gestures, in all postures—first quietly in the normal position with weight on left foot; then in animation, balancing the weight on the forward, right foot (see Lesson 7), and in all variations of foot position and balance. Forward gestures should not cause you to topple over or even reach out and stretch awkwardly.

Do all you can to master various gestures in different attitudes and keep constantly at the fundamental exercises, A, B, C, D, E, and F of this lesson. It will make you more graceful and enable your body to speak in harmony with your tongue. Then during delivery, forget

all about these things, and pay attention to your message and your audience.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Review Lesson 7 and then read this lesson two or three times. Answer the test questions.

Second Day.—Practice exercises A, B, C, and D until they are well mastered. Practice before a mirror and as you do so keep in mind what was said on page 385 about the combined movement of the whole body.

Third Day.—Continue the other exercises and take up E and F. Be sure of your hand flexibility. Then add the following exercise:

Exercise G. Stand in the position taken by a fencer just before he makes a thrust. This is firmly on both feet with a distance of about twenty-four inches between them. Then make a forward thrust, keeping the left hand by the trouser leg and using the right hand as follows:—Describe the figure 8 as in exercise D, only time the thrust so that it comes when the hand is farthest from the body. This is a sort of thrust with a flourish. Continue this with varying degrees of forward plunge. It is a good exercise in balance.

Fourth Day.—Practice all the examples given under the three laws and make up as many more examples of your own. Also practice with the dispositions of the hands other than supine.

Fifth Day.—Take a selection from one of the great orators and write it out with a good space between the lines. Then under the words which would naturally be delivered with a gesture, mark, in red ink, the gesture you think appropriate. Use the designations used in this lesson; for example, r. h., hor. lat. sup. means right hand, horizontal lateral supine. Think out whether an involuntary impulse due to settled reflex or emotion would take place here or there, or whether a deliberate gesture would be made. Determine whether a series would be used, repetition or impulse. Send this in.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What is meant by appeal to the ear and appeal to the eye?
2. Give the two general causes of gesture and the two subdivisions of the more primitive cause. Do animals gesticulate?
3. What is the most general principle of motion in all gestures? Can we distinguish various body parts with the different prominence in each gesture? Does the whole body enter into every gesture?
4. Can you do exercise A easily? What muscles seem most exercised by it? Do we ever make gestures of this sort, or is the exercise of indirect benefit only?
5. Do you see any progressive plan of assistance in the work of exercises A, B, C, D, and E? What is the element of increasing help?
6. What about the wrist movement and hand flexibility in these gestures? What about the co-operation of body, whole arm, forearm, wrist, and hand?
7. Do you make the supine gestures easily with the hand properly disposed? Have you any hand difficulty? Does exercise F seem to help?

Always practice before a mirror.

8. Name the twelve positions, using the intersection of the three horizontal planes with the four vertical as a means of designation.
9. Give the law of particularity.
10. Give the law of planes.
11. Give the law of force. Can you, from these three laws, construct a fairly comprehensive system of gestures?
12. What are the parts of a gesture? Which part will give the gesture precision if properly timed?
13. What is the significance of two-handed gestures as distinguished from the one-handed?
14. Contrast the supine and the prone hand.
15. What is the significance of the vertical hand? Of the index finger? Of the clenched fist?
16. In continuous delivery, does every gesture have a full preparation? What is the best procedure?
17. Can you give a brief summary of good platform conduct?

LESSON 22

HYGIENE FOR PUBLIC SPEAKERS

The subject of hygiene embraces all the means which appertain to the preservation of health. Practical hygiene uses every agency that will maintain the efficiency of the body, ward off disease, and prevent deterioration. It stops only at the threshold of medicine and surgery. Hygiene is thus of interest to everyone, but especially to the speaker, whose effectiveness depends very directly upon his physical welfare. But each calling has dangers peculiar to itself. The miner who goes into the depths of earth takes precaution against noxious gases while the farmer on the prairie wears high leather boots as a protection against the fangs of rattlesnakes. The voice-user also has peculiar dangers against which he must guard. We shall discuss aspects of general hygiene which are of interest to the speaker, and also special hygiene peculiar to him alone.

1. Mental Hygiene

All of us are affected in the production of ideas by our habits of mind, so that any one line of thinking persisted in influences all others. It is impossible for a man to live continually in a realm of noble thought without approaching each problem in a noble manner. On the other hand, base thoughts color, and are reflected in, whatever is expressed. Every man should be guided by these truths and inhibit at the outset undesirable tendencies of the mind and stimulate activities in worthy directions.

The public speaker must be more watchful of his mind's cleanliness and health than others, for his speech will reveal what is often concealed by men of other callings. Not only is it true that no speaker can put into his speech what is not in his soul, but it is also true that he cannot keep his soul out of his speech.

Cheerfulness is also necessary. Do not worry or let irritable spells hold sway. Concentrate on each task mental and physical; finish it, and then drop it entirely when the next one comes up. Do not brood over one thing when the mind should be occupied with another, resting, or engaged in recreation.

Mental rest is as important as bodily rest. Do not stick to work of preparation or research when you are "stale." The result will not pay you. Furthermore, do not continue preparing, reading, and fixing outlines in the mind up to the last minute before speaking. It is better to stop work and take a walk or drive. Get out in the fresh air and let the mind quietly assimilate whatever study has brought to it, even if the study is not so complete as you could desire. The speech will be better than one for which you have crammed up to the moment of delivery.

2. General Physical Hygiene

Because we discussed mental hygiene in a section by itself we do not mean to imply that mind and body are separate, but rather that the subject-matter of the mind may be considered separately. The vigor and energy of mental operations depend directly on the health of the body. Therefore the ability of a speaker to work up to his best intellectual standard is partly, at least, determined by his health.

Then also the instrument through which a speaker communicates is his body. That body must be in good

condition or it cannot adequately convey the thoughts of the mind. One who is ill or physically weary shows his weakness in his listless voice. Tones produced through a sore throat or by vocal cords abused by misuse in strained breath control, cause the audience to suffer in sympathy with the speaker. Many things affect the voice. Reserving disease for a brief remark (as befits one not a physician, speaking to laymen), we shall consider digestion, clothing, rest, breathing and phonation, bathing, stimulants, mouth prophylaxis, and the speaker's habits.

3. Digestion

The problem of nutrition and digestion is an individual one. Each must determine for himself what his system needs and what he can digest. If the self-made rules are violated, or if for some other reason indigestion takes place, a man's speaking ability will surely be impaired. The uncomfortable feeling at the pit of the stomach keeps the mind annoyed while the distension of the organ itself interferes with breathing. By all means watch your digestion and, at the first signs of trouble, consult a physician or administer your own home remedies. Do not continue eating with utter disregard for consequences which your experience tells you are sure to follow.

Even when the digestion is good, do not eat large meals before speaking, and when possible let a period of time elapse between the meal and the speech. Just after a meal, the stomach is fullest and the lung capacity least. Then also the action of the diaphragm is hampered, and the smallest movement causes distress. The blood is down below and not up at the throat and brain.

We recollect a trip with a college debating team to a distant university. Just before the debate, the hosts invited the guests to a good dinner, but the faculty

advisor was strict in the limits of consumption he placed upon the hungry heroes of the forum. He also banned French fried potatoes and insisted on the more digestible baked form. Every speaker is not accompanied at all times by a faculty advisor, but he would do well to follow the kind of suggestions given to the college boys. As an important speech approaches, eat sparingly, even of nutritious and easily digested food. If you are to speak after a dinner, do not indulge in all the courses. Remember that the ideal for singers is to put four hours between the last meal and a performance; the ideal for a speaker calls for a two-hour interval. If you cannot live up to the ideal, approach it as nearly as you can.

4. Clothing

A discussion of clothing may well have many subdivisions, but the hygienic aspects are two, namely, the influence of clothing on bodily temperature and its influence on the circulation of the blood. It is difficult to say whether an individual should dress heavily or lightly. If begun early in life, it is best to wear very little clothing and make a minimum difference between summer weight and winter weight. This brings about hardiness and resistance to colds—the great bugaboo of speakers. Yet like diet, it is an individual matter. One thing, however, is certain, the body should not be subjected to extremes of temperature by sudden changes in clothing of varying weight and cut.

A speaker wearing an overcoat and entering a warm hall should remove the coat on entering. Similarly, after an address, when the throat has been exercised, be careful to protect it from sudden change when leaving the building. Especially at night, in the open air, protect the throat and chest.

Concerning constriction we can say that the clothing at no part of the body should be so tight as to interfere with the superficial circulation or the mechanism of breathing. Obviously the lacing of women violates both these rules. Men usually dress so that the abdomen and lower chest are free and the diaphragm can do full, powerful duty. The point of compression in their dress is usually at the throat. Stand-up collars are bad. They not only interfere with the circulation and delay the vitalizing of the tissues in the capillaries, but they annoy the speaker and hamper phonation. Turn-down collars sufficiently large are better. With full dress, a fairly open and amply large standing collar is a good compromise.

In connection with this topic, we may warn the speaker against constriction which results from bending the head to read notes on a table or reader's desk. Such bending, with its accompanying compression at the throat, interferes with the circulation and is hard on the breathing. If notes must be consulted, they should be held where they can be easily seen without bending the head. If physical conditions on the platform are such that some bending is unavoidable, bend from the waist so that the posture of the torso is kept correct as described in Lesson 7. There are not only hygienic advantages to be derived from following this advice, but aesthetic gains as well.

5. Rest

The speaker must have plenty of rest. Both his body and his mind must come refreshed to his task. There are men who seem to work incessantly, but they are paying for it in some way. Best results cannot be obtained by working continuously without rest. On this point, Bishop Buckley said, "When an important address is to be delivered, the orator should begin the special care of his body at least twenty-four hours before the time.

Henry Ward Beecher, addressing the Clerical Union of Brooklyn, stated that this was his invariable practice, and that, though he had a powerful constitution, he made it a point to eat less and rest more as Sunday approached. On his lecture tours he was in the habit of taking a short nap just before going on the platform."

Similar to rest, in its effect, is plenty of fresh air. It is the custom of many clergymen to prepare their sermons during the early part of the week, to spend all Saturday afternoon in the open air, and on Sunday to rest, except when in the pulpit. This is an excellent schedule, for it suspends concentration on the speech some time before delivery, it gives the body the benefit of outdoor exercise, and it brings needed rest.

Long walks are good for the public speaker. They afford a fine opportunity to meditate, to obtain the sanest views of his subject, and at the same time to exercise in the open air. However, long walks that tire should not immediately precede a speech.

At night the window should be thrown wide open, so that plenty of fresh air can come into the bedroom. The body should be covered enough to prevent ill effects from cold.

6. Breathing and Phonation

If the breathing is poorly controlled, ill effects will follow. The tones produced will be bad and the vocal cords as well as the pharynx may suffer from congestion. It is very important that the breathing exercises suggested in Lesson 7 be completely mastered. Indeed, good deep breathing will not only prevent voice and other ailments but may help to cure them when they exist.

In producing tones, the vocal cords should be used for sound production and nothing else. They must not be employed as trap doors to regulate the emission of

air. From the wind pipe up, all the agencies of speech should be flexible and relaxed. If a feeling of constriction is experienced in the throat, the tone is being badly produced and the vocal cords abused. Relax immediately and keep the mind on the diaphragm. That is where the effort should be concentrated. As the air comes up against the cords they should move freely and lightly to produce the vocal murmur of varying pitches. Persistence in incorrect phonation means the destruction of the speaker's voice.

When the throat is tired, stop talking. Fatigue is the warning, and to refuse to heed it means punishment. When there is inflammation of the throat or larynx, do not talk. Consult a doctor and rest until the speaking apparatus is normal again. If you must deliver a speech with the throat in bad condition, a good temporary help will be a gargle of luke-warm water with equal parts of powdered alum and salt. Dissolve in a tumbler of water as much of each as could be put on a dime. The taste of this mixture is bad, but it will give temporary relief, until the speech is ended and you can get to a physician.

There should be no unnecessary straining of the vocal cords by shouting, cheering, and prolonged singing. Often there is temptation to join in rollicking songs, where all sing at the top of the voice. This may be fun, but it is a kind of fun which the singer must forego. Congregational singing is usually bad in proportion to the enthusiasm of those who join in. If the speaker is also a trained singer and thoroughly understands the use of the singing voice, he can use his own judgment with good effect.

7. Bathing

The speaker should keep his skin in good condition by frequent baths. Warm baths with the proper precautions against cold are necessary to cleanse the pores. After

each bath and every morning the speaker should sponge the throat and chest with cold water. It is well to use salt in this and in such cold plunges as may be desired from time to time. A cold plunge every morning is excellent if you can stand it. Remember though, it is more valuable for its tonic effects than for its cleansing properties.

8. Drinking and Smoking

The speaker should neither drink alcoholic liquors nor smoke. Though this is well known, but few live in accordance with these suggestions. Alcoholic drinks are bad for the system and especially bad for the throat with its delicate mucous membrane. Whoever uses them must understand that for the pleasure he gets from the indulgence he will pay in well being. Just before speaking, such drinking is especially bad. It is injurious to the physical mechanism of speech and even the apparent mental stimulation is of an undesirable kind. One so stimulated may acquire a sort of false brilliancy, but he loses more in judgment.

The drinking of tea and coffee is a dietary question which must be settled by the individual. Both beverages are mild stimulants which can be endured by some but not by others.

Smoking is bad for the speaker. It has a tendency to parch the throat and also to act unfavorably on the nervous system and the vocal cords. Particularly bad is the smoking of cigars, pipes, and cigarettes after the western fashion. The eastern worshipper of Lady Nicotine wisely filters his hot smoke through water. Furthermore, he uses mild tobacco. A speaker who enjoys smoking and who simply refuses to give up the practice might do well to buy a Turkish hookah. This style of pipe reduces the evils of smoking to a minimum.

We may consider here the traditional pitcher of ice water on the speaker's stand. It ought to be abolished; more harm than good is done by the "sip of cold water." The throat in action should not receive a dash of cold water. If there is congestion, as indicated by the hot and parched feeling, the cold douche will simply insure greater congestion when the reaction follows its application.

To insure against dry mouth and throat, many things have been suggested. Possibly the chewing of slippery elm will do some good; it can do no harm. Most prepared lozenges are bad for the stomach. A good demulcent to sip can be made with a little tragacanth gum in water. But if this be used, take it before beginning to speak. It is a descent from the sublime to the ridiculous for a speaker to stop in the middle of his address to take a drink.

9. Mouth Hygiene

The mouth should be kept as aseptic and clean as possible. Peroxide of hydrogen diluted with water is good to use as a gargle and a mouth wash. The following advice given by Doctor Mills in his book on Voice Production (page 262) may also be followed.

> As the speaker and singer must often practice their art in an atmosphere that is far from pure, they will do well to carry out in a routine way some sort of mouth toilet on their return home and the next morning. Various simple mouth and throat washes may be used, such as (1) water with a little common salt dissolved in it (2) water containing a few drops of carbolic acid—just enough to be distinctly tasted; (3) water containing listerine; (4) either of the last two with the addition of a pinch of bicarbonate of soda to a teacupful of the fluid, when there is a tendency to catarrh.

Of course the teeth should be brushed after each meal, before retiring and on getting up in the morning. Then also the speaker should go once each year to the dentist

to have his teeth examined. A little work done by the dentist in time will save a great deal of trouble later. All this care of the teeth and mouth is most necessary, for bacteria multiply rapidly, and affections of the mouth, tonsils, and throat have a powerful effect upon the speaking voice.

10. The Speaker's Habits

The instrument of the public speaker is his body. He should take the greatest care of it possible. To keep in the necessary robust health his habits should be regular. He should follow the old rule of "early to bed and early to rise." We all know the story of how Ben Franklin, when being entertained by the most distinguished people of France, at the proper time each evening, would rise and excuse himself saying, "It is now my usual hour to retire." While such independence is not always tactful or possible, an approximation to Franklin's regularity in early sleep is desirable.

Regularity and simplicity in eating should also characterize the speaker. In short, a simple, honest, uncrowded life should be his if he is to keep in perfect condition. This entails the sacrifice of many pleasures and indulgences, but the reward is worth the sacrifice.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson through twice and then test yourself with the questions. Have you, in the past, violated any of the rules of hygiene given in this lesson? Are there any with which you do not agree?

Second Day.—Study the lesson again carefully, making a tabulated summary of the advice given. Then make out a weekly schedule for a speaker, assuming that he is to begin

preparing the speech on Sunday and deliver it the following Saturday. Assume that he is employed from eight to four thirty every week day except Saturday, when he stops at twelve o'clock. Make out the daily schedule, from rising to retiring, in great detail, even to the brushing of the teeth.

Third Day.—Go back to Lesson 7 and practice all the breathing exercises most carefully. Then combine the deep rhythmic breathing with exercises A, B, C, D, and E of the last lesson.

Fourth Day.—Take the outline of a speech which you have prepared and go for a long walk. While walking, develop the speech several times, talking silently. This is a good exercise in preparation for a speech provided it is not done immediately before the delivery in public. You will notice that the throat is a bit tired after this exercise just as though you had been actually speaking. That is one of the reasons why a walk of this kind should not precede the address proper.

Fifth Day.—Review once more the Reflection Hour on page 146 of Lesson 8.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What is meant by hygiene, general hygiene, and special hygiene?
2. Give your definition of mental hygiene and tell why the speaker must give it more than usual care.
3. Is mental hygiene in any way related to the physical? Is physical welfare related to mental efficiency?
4. Can any general rules of diet be formulated which will be of service to the speaker?
5. What are the rules concerning quantity of food which may usually be followed by the speaker?
6. What are the two important things in dress that interest the speaker?
7. What is to be said about the effect on a speaker of consulting notes on a table or desk?
8. Give the inference you draw from Bishop Buckley's statement about Beecher. What other thing, besides rest, is of importance to keep the speaker fresh and vigorous?
9. Why is it necessary to emphasize the fact that the vocal cords should be used for the production of sound only?
10. What course should a speaker pursue when he feels fatigued? What must he do when the throat is sore?
11. Has shouting or singing any bad effect on the speaker's voice?
12. Tell the respective uses of the warm bath, the cold bath, and the cold spray or douche of the chest.
13. What effect have alcoholic drinks on the mind during a speech if taken immediately before? What effect have they on the throat?
14. What effect has smoking on the throat of the speaker? What is the most harmless form of smoking?
15. What do you think of the "sip of cold water" during the delivery of an address?
16. Give a brief summary of the various precautions to keep the mouth clean.
17. Can you give a few harmless mouth washes? Do you know of others put up for commercial purposes and sold under patent names?
18. Give a brief summary of the ideal regulation of the daily life of a speaker.

LESSON 23

PRACTICAL SPEECH DIRECTIONS FOR SPECIAL OCCASIONS

There are many occasions on which one may have to speak in this or that capacity. While we cannot possibly list all these, there are certain ones of importance which may well be selected for treatment. We shall, at first, treat those speeches connected with mass meetings and conventions, presenting samples of addresses to be made when one must act (1) as organizer of a meeting, (2) as temporary chairman, (3) as the permanent chairman or spokesman of the meeting. Then we shall take up speeches from the floor and later the addresses of toastmaster and others at a dinner. Last of all we shall consider the set speeches of the regular "orators" of special occasions.

Calling a Meeting

Meetings of unorganized bodies or mass meetings of citizens for discussion, are usually called together by public notice or general invitation. At the time of meeting, someone interested in the object at hand must take the initiative in speech. He may do one of two things, either sketch briefly in an unbiased manner the reason for the coming together, or simply say, "Will the meeting please come to order? I shall be pleased to hear nominations for temporary presiding officer." If those present are unacquainted and the enterprise is new, the introductory remarks are necessary and may be followed by a

motion for nominations. If those present are acquainted and the purposes of the gathering fairly well known, the self-appointed officer will show better taste and tact by expressing no views. The following is a sample of the brief explanation to be given when necessary:

Fellow citizens; this meeting was called in order that the tax payers of the community might join in an expression of their attitude toward the proposed change in the public lighting system. As you have no doubt heard, the city authorities are planning to discontinue illumination by gas and install electricity. The taxpayers are interested because the improvement must be financed by assessments upon them. It is therefore desirable that we organize our opinion for presentation at the general hearing on the subject to be held next Monday at the City Hall. My purpose is not to go into the details of the initial cost of this new public work which must be met by us, nor shall I discuss future service and running expenses. My wish is merely to call you together so that you may discuss these matters as you see fit. Many here have made a study of the details of the proposed system of lighting, and we shall be glad to hear from them when the meeting has been properly organized. May I now receive nominations for the position of temporary president of this gathering?

Duties of the Chairman

If the meeting is an isolated one and there is no expectation of further meetings, the president is not called temporary president, but simply chairman. When a temporary presiding officer is chosen, it is expected that he will preside at the first meeting, during which the permanent officers of the organization or convention will be nominated and elected. After his election, the temporary president takes the chair without making a speech. He then receives nominations for the office of temporary secretary, who will keep a record of the acts of the meeting. When this officer has been chosen and takes his place, the meeting is ready to do business.

The secretary reads the call or announcement of the meeting and the president then makes his address. It

may be similar to the example already given or it may go more into detail. It should not be too decided on points which will be later discussed for settlement by the meeting. It may be decided on the necessity for action of some sort but it is considered "steam roller" tactics for the president to dictate precisely what shall be done, from the chair.

In political gatherings for organization of a movement and at conventions, the opening address of the president is often the "key-note speech"—the speech which sets the tone of the meeting and outlines the general aims and ideals of the gathering. The following is a very brief sample. In real life, it would be much expanded.

Fellow citizens; I thank you for the honor conferred upon me by this election to the position of temporary president of what may prove to be an epoch-making gathering. We are here to voice the sentiments of progressive democracy as against those of political corruption and vested interest which has no justification in morals or practical expediency.

Allied with no party and made up of men who have in times past engaged in the activities of different parties, we shall forget all lines of political cleavage and stand only for the best interests of this city. We shall be guided by no other considerations than those of fundamental justice and business efficiency. The old-line parties in national politics have made their nominations for the coming city elections. Neither presents a candidate whom we can approve. On the one hand we find named for mayor a man who made his reputation as an attorney for a corporation, that corporation became notorious through the corrupt methods it used to secure a franchise whereby it obtained for itself our best strip of river front land—a pleasant place which should have been kept as a recreation spot where the poor might find rest and come in touch with healing Nature, themselves, their children, and their children's children forever. On the other hand we have offered for our approval a typical grafting office holder who as public treasurer was involved in contract scandals of the most flagrant sort. What cares he for the people or the city? He owes his allegiance to the machine. His aim will not be efficiency and the reduction of taxes; rather will it be the placing of the henchmen of his chief in well-paid city jobs, and the granting of illegal privileges to the chief himself.

So much for the candidates already in the field. What issues are presented for consideration? None! Each party attacks the record of the other and throws mud at the opposing leaders and candidates. And well they may, for their targets deserve the shots. But neither supports a single reform, neither proposes one improvement in administration, neither has a constructive suggestion to make.

Yet how vast is the field of needed improvements! I shall mention but a few things in which good citizens should take an interest and which can be secured by intelligent nomination and voting. Our public school system needs reorganization and greater support. The last new school was built four years ago, and the city population increases steadily at the rate of five per cent a year. Children are attending part time, there are not enough sittings, and the teachers are underpaid. Why not eliminate boodle contracts and give the money saved over to the proper education of our children? These fat contracts are another issue. Our system of bidding and awards should be changed so that no one can "get on the inside." We should see that the city truly receives the best service for the least possible cost.

Our civil service is also in need of reform. It was considered a great victory for honest and efficient government when, twenty years ago, the Civil Service Bill was passed,—a bill designating the form of examinations and qualifications for public service in the various ranks. But our politician friends have got around the provisions of that act by special rules and exceptions whereby their own favorites are given favored chances. Furthermore they have placed most of the important and well-paid positions on the exempt list and such appointive positions are filled by the boss. We must stand for efficiency and no favor, top to bottom, in the civil service. Why not urge the engagement of a city manager, independent of political parties, and place the whole mechanism of employment under proper and safe regulations, in his charge?

Gentlemen, I have said enough to express the spirit of this meeting. I shall not enlarge upon the wretched condition of our charities, the corruption in the police department and the ruinous financial policy adopted by the old-line parties in the past. Others will address you and treat all these topics thoroughly. No doubt we shall be able to embody our sentiments in appropriate resolutions and begin a campaign of civic righteousness. It is my purpose merely to arouse your sense of public duty. Let us set aside old prejudices, let us realize that party lines must not persist in municipal affairs, and let us combine in a nonpartisan effort to secure good government—conscientious and efficient service from our officials and public improvements for the taxes we have to pay.

At a nominating convention, the "key-note speech" outlines the situation faced by the party and touches on the general policy to guide the platform construction. The example just given can be followed in general style, and with appropriate modifications, in plan.

Order of Business

We shall not go into parliamentary matters, but it may be of service to a student to know the usual order of business in the opening meeting of a convention, the organization of a movement, or the establishment of a society.

1. Call to order.
2. Election of temporary officers.
3. Reading of the call and temporary president's opening address.
4. Appointment of committees on credentials and organization (if necessary).
5. Recess with informal talk while the committees are deliberating.
6. Reports of committees on credentials and organization.
7. Election of permanent officers.
8. Installation of permanent officers.
9. Appointment of all committees.
10. Reading of communications.
11. Reports of committees.
12. Business.
13. Nominations and elections (assuming that to be part of the business of the convention).
14. Adjournment.

Convention Speeches

We have already given examples of nominating speeches in Lessons 2 and 3, and on page 25 of Lesson 2 is to be found a general type plan of such speeches.

This or some similar, well-organized plan can be used, with modifications to suit any nominating occasion.

The other business of the convention or public meeting, is to settle matters of principle and policy to be embodied in resolutions or a platform. In Lesson 19 we quoted a speech by Patrick Henry (page 353) exemplifying obstruction methods on the convention floor. The following speech by Alexander Hamilton, before a similar convention in New York State to ratify the same Constitution, illustrates floor rebuttal and constructive argument as well:

Mr. Chairman, the honorable member who spoke yesterday went into an explanation of a variety of circumstances to prove the expediency of a change in our national government, and the necessity of a firm Union; at the same time he described the great advantages which this state, in particular, receives from the Confederacy, and its peculiar weaknesses when abstracted from the Union. In doing this he advanced a variety of arguments which deserve serious consideration. Gentlemen have come forward this day to answer him. He has been treated as having wandered in the flowery fields of fancy, and attempts have been made to take off from the minds of the committee that sober impression which might be expected from his arguments. I trust, sir, that observations of this kind are not thrown out to cast a light air on the important subject, or to give any personal bias on the great question before us. I will not agree with gentlemen who trifle with the weaknesses of our country; nor will I suppose that they are enumerated to answer a party purpose, and to terrify with supposed dangers. No; I believe these weaknesses to be real, and pregnant with destruction. Yet, however weak our country may be, I hope we shall never sacrifice our liberties. If, therefore, on a full and candid discussion, the proposed system shall appear to have that tendency, let us reject it! But let us not mistake words for things, nor accept doubtful surmises as the evidence of truth. Let us consider the Constitution calmly and dispassionately, and attend to those things only which merit consideration.

No arguments drawn from embarrassment or inconvenience ought to prevail upon us to adopt a system of government radically bad; yet it is proper that these arguments, among others, should be brought to view. In doing this, yesterday, it was necessary to reflect upon our situation; to dwell upon the im-

becility of our Union; and to consider whether we, as a state, could stand alone.

Although I am persuaded that this convention will be resolved not to adopt anything that is bad, yet I think every prudent man will consider the merits of the plan in connection with the circumstances of our country; and that a rejection of the Constitution may involve most fatal consequences. I make these remarks to show that though we ought not to be actuated by unreasonable fear, yet we ought to be prudent.

Sir, it appears to me extraordinary that while gentlemen in one breath acknowledge that the old Confederation requires many material amendments, they should, in the next, deny that its defects have been the cause of our political weakness and the consequent calamities of our country. I cannot but infer from this that there is still some lurking favorite imagination that this system, with corrections, might become a safe and permanent one. It is proper that we should examine this matter. We contend that the radical vice in the old Confederation is that the laws of the Union apply to the states only in their corporate capacity. Has not every man who has been in our legislature experienced the truth of this position? It is inseparable from the disposition of bodies who have a constitutional power of resistance, to examine the merits of a law. This has ever been the case with the federal requisitions. In this examination, not being furnished with those lights which directed the deliberations of the general government, and incapable of embracing the general interests of the Union, the states have almost uniformly weighed them by their own local interests; and have executed them only so far as answered their particular convenience or advantage. Hence there has ever been thirteen different bodies to judge of the measures of Congress, and the operations of the government have been distracted by their taking different courses. Those which were to be benefited, have complied with the requisitions; others have totally disregarded them. Have not all of us been witnesses to the unhappy embarrassments which resulted from these proceedings? Even during the late war, while the pressure of common danger connected strongly the bond of our union, and excited us to vigorous exertions, we have felt many distressing effects of the impotent system. How have we seen this state, though most exposed to the calamities of the war, complying, in an unexampled manner, with the federal requisitions, and compelled by the delinquency of others to bear most unusual burdens! Of this truth we have the most solemn evidence on our records. In 1779 and 1780 when the state, from the ravages of war, and from her great exertions to resist them, became weak, distressed, and forlorn, every man avowed the principle we now contend for; that our misfortunes,

in a great degree, proceeded from the want of vigor, in the Continental government. These were our sentiments when we did not speculate, but feel. We saw our weakness, and found ourselves its victims. Let us reflect that this may again, in all probability, be our situation. This is a weak state, and its relative station is dangerous. Your capital is accessible by land, and by sea it is exposed to every daring invader; and on the northwest you are open to the inroads of a powerful foreign nation. Indeed this state, from its situation, will, in time of war, probably be the theatre of its operations.

Gentlemen have said that the noncompliance of the states has been occasioned by their sufferings. That may in part be true. But has this state been delinquent? Amidst all our distresses, *we* have fully complied. If New York could wholly comply with the requisitions, is it not to be supposed that the other states could in part comply? Certainly every state in the Union might have executed them in the same degree. But New Hampshire, who has not suffered at all, is totally delinquent. North Carolina is totally delinquent. Many others have contributed in very small proportion; Pennsylvania and New York are the only states which have perfectly discharged their federal duty.

From the delinquency of those states which have suffered little by the war, we naturally conclude that they have made no efforts; and a knowledge of human nature will teach us that their ease and security have been the principal cause of their want of exertion. While danger is distant its impression is weak, and while it affects only our neighbors, we have few motives to provide against it. Sir, if we have national objects to pursue, we must have national revenues. If you make requisitions and they are not complied with, what is to be done? It has been well observed that to coerce the state is one of the maddest projects that was ever devised. A failure of compliance will never be confined to a single state; this being the case, can we suppose it to be wise to hazard a civil war? Suppose Massachusetts or any other large state should refuse, and Congress should attempt to compel them; would they not have influence to procure assistance, especially from those states who are in the same situation as themselves? What a picture does this idea present to our view! A complying state at war with a noncomplying state; Congress marching the troops of one state into the bosom of another; this state collecting auxiliaries and forming perhaps a majority against its federal head. Here is a nation at war with itself! A government that can exist only by the sword! Every such war must involve the innocent with the guilty. This single consideration should be sufficient to dispose every peaceable citizen against such a government.

But can we believe that any state will ever suffer itself to be used as an instrument of coercion against another? It is a dream; it is impossible. We are brought to this dilemma: either a federal standing army is to enforce the requisitions, or the federal Treasury is left without supplies, and the government without support. What is the cure for this great evil? Nothing, but to enable the national laws to operate on individuals in the same manner as those of the state do.

What shall we do? Shall we take the old Confederation as the basis of the new system? Can this be the object of gentlemen? Certainly not. Will any man who entertains a wish for the safety of his country trust the sword and the purse to a single Assembly, organized on principles so defective? Though we might give to such a government certain powers with safety, yet to give them the full and unlimited powers of taxation and the national forces, would be to establish a despotism, the definition of which is, a government in which all power is concentrated in a single body. To take the old Confederation and fashion it upon these principles would be establishing a power which would destroy the liberties of the people. These considerations show clearly that a government totally different must be instituted. They had weight in the Convention which formed the new system. It was seen that the necessary powers were too great to be trusted to a single body; they therefore formed two branches and divided the powers, that each might be a check upon the other. This was the result of their wisdom; and I presume that every reasonable man will agree with it. The more this subject is explained, the more clear and convincing it will appear to every member of this body. The fundamental principle of the old Confederation is defective. We must totally eradicate and discard this principle before we can expect an efficient government.

This was one of a series of Hamilton's addresses which secured the adoption of the Constitution by the New York Convention. When the first test came, the delegates stood forty-six to nineteen against ratification; after Hamilton's efforts the Constitution was adopted by a majority of three votes. Observe the following features of this piece of floor eloquence:

1. Hamilton conserves all the ground gained by his colleagues by means of terse summary and favorable recapitulation (paragraph 1).

2. He nullifies the work of the opponents without giving offense (paragraph 1, middle).

3. He brings the question clearly before the convention in a frank and unbiased manner (paragraph 1, the end).

4. He brings up the issue of New York standing alone (paragraph 2).

This is a good beginning with the particular audience addressed.

5. He expresses confidence in the judgment of the body if only it will properly consider the matter at hand (paragraph 3).

6. His arguments in the remaining paragraphs are clear, and each point is supported by reference to what actually took place. He is careful to draw illustrations to the credit of New York. He does not assail the state; he assails only the old system.

7. He concludes with a strong summary and appeal for the now inevitable new system which he advocates.

The kind of argument which he used is excellent whenever one is to advocate a change or reform. First show that the old is faulty or inadequate; then that a remedy is essential; and then that the proposed remedy overcomes the old defects and has none of its own. If the attack on the old can be so managed as to make the new the inevitable kind of reform, the speech is likely to be successful.

Speeches from the floor of a convention or general meeting should be dignified but not ponderous, keen but not acrimonious, dealing in principles and not personalities. The student will do well to go over this speech by Hamilton many times with these general ideals in mind. Perhaps a careful notebook summary might be worth while. This might include (1) points mentioned above, (2) an analysis of the audience, and (3) a statement of the conditions of the speech as the occasion and the purpose.

Refutation

Before leaving convention methods, we may speak of the attention which one should pay to the arguments of an opponent and the form of refutation in reply. One of the greatest parliamentary speakers the world has known was Charles James Fox, the English statesman. It is said that he could listen to an address by a member of the other side and retain perfectly every point made. His pet ruse in debate was to restate his opponent's arguments in better form and clearer arrangement than the original presentation; then when they were before the house in their greatest weight, he would proceed to tear them to pieces. To approach such a performance should be the aim of every speaker who wishes to break a lance in convention or cross swords in deliberative bodies. The accomplishment is useful not only in large gatherings but also in committees and small groups such as arbitration boards and boards of trustees.

How shall the speaker school himself to grasp and retain the case presented by his antagonist in all its details? We suggest that he make a practice, in the beginning, of taking analytical notes, using the regular blank form of brief described in Lesson 15. For instance, you have before you a sheet of paper ruled with a broad column to the left for opinions or inferences, another broad column in the center for facts, and a narrow column to the right for sources. If the opponent advances an opinion, note it in the first column. If he supports it by minor ideas, note them, properly indented, under the first. If he gives facts for support, put them down in the proper place, and so on until you build up a complete brief of his speech as he proceeds. A little practice will give you great skill in terse expression and in selecting the heart of the message and separating it from the amplification. Keep this style of note-taking up for a

while and you will soon be able to make a mental brief and retain the essential matter.

If you intend to say something in refutation, it is well to restate the opponent's case clearly at the outset. This brings it once more before the audience and gives point to your reply. When refuting, it is well to have a systematic plan of attack. The following is offered as a general mode, portions to be used according to the situation faced. Of course the language will be modified.

1. Even if the two reasons given by Mr. A— were conceded to be true, it would not necessarily follow that his conclusion to ———— etc.—would be accepted; because ————.

2. We cannot accept Mr. A's conclusion because we do not accept his premises or reasons. The first, namely, ————, etc., cannot be accepted because ————; and so on.

3. We cannot agree with Mr. A's opinion because no reason has been advanced to support it. Then either demand further support or bring forth your own facts and arguments to destroy the original assertion's validity.

If you have briefed the other man's address, you are in possession of a logical war map and know precisely where the vulnerable spots are, waiting for your attack.

Sometimes it is advisable to evade or let pass what an opponent says and simply try to offset the general impression made. In such a case, simply keep your larger object in view and work toward it.

In all discussions, observe parliamentary courtesy. Do not refer to an opponent as "he," but rather, "Mr. So and So," or "The gentlemen who just spoke," or some such phrase. Even harsh criticism should be impersonal and be couched in parliamentary language. We quote a famous parliamentary retort to an unparliamentary attack.

Henry Grattan's Reply to Mr. Corry in the Irish Parliament, 1800

Has the gentleman done; has he completely done? He was unparliamentary from the beginning to the end of his speech. There was scarce a word he uttered that was not a violation of the privileges of the house. But I did not call him to order. Why? Because the limited talents of some men render it impossible for them to be severe without becoming unparliamentary. But before I sit down, I shall show him how to be severe and parliamentary at the same time.

On any other occasion I should think myself justified in treating with silent contempt anything which might fall from the lips of that honorable member. But there are times when the insignificance of the accuser is lost in the magnitude of the accusation. I know the difficulty the honorable gentleman labored under when he attacked me, conscious that, on a comparative view of our characters, public and private, there is nothing he could say which would injure me. The public would not believe the charge. I despise the falsehood. If such a charge were made by an honest man, I would answer it in the manner I shall use before I sit down. But I shall first reply to it, when not made by an honest man.

The right honorable gentleman has called me "an unimpeached traitor." I ask why not "traitor," unqualified by an epithet. I will tell him; it was because he durst not. It was the act of a coward who raises his arm to strike but has not the courage to give the blow. I will not call him villain, because it would be unparliamentary, and he is a privy counselor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say he is one who abused the privilege of Parliament, and freedom of debate, by uttering language which, if spoken out of the House, I should answer only with a blow. I care not how high his situation, how low his character, how contemptible his speech; whether a privy counselor or a parasite—my answer would be a blow.

He has charged me with being connected with the rebels. The charge is utterly, totally, and meanly false. Does the honorable gentleman rely on the report of the House of Lords for the foundation for his assertion? If he does, I can prove to the committee that there was a physical impossibility of that report being true. But I scorn to answer any man for my conduct, whether he be a political coxcomb, or whether he brought himself into power by a false glare of courage or not.

I have returned,—not, as the right honorable member has said, to raise another storm,—I have returned to discharge an honor-

able debt of gratitude to my country that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have returned to protect that Constitution of which I was the parent and founder, from the assassination of such men as the right honorable gentleman and his unworthy associates. They are corrupt, they are seditious, and they at this very moment are in a conspiracy against their country. I have returned to refute a libel as false as it is malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand ready for impeachment or trial. I dare accusation. I defy the honorable gentleman; I defy the government; I defy their whole phalanx; let them come forth. I tell the ministers, I will neither give quarter nor take it. I am here to lay the shattered remains of my constitution on the floor of this House, in defence of the liberties of my country.

Of course, provocation must go pretty far before a speech such as the one just given should be uttered. Yet there are times, in political gatherings especially, when just that thing is needed. A few years ago, Senator McCarren of Brooklyn made a bitter attack on Charles F. Murphy, Leader of Tammany Hall, in the Democratic Convention. All remember some of the bitter speeches delivered in the Republican Convention of 1912, held in Chicago, which resulted in Roosevelt's withdrawal from the party. It is when such occasions arise that the student will profit by the example just offered for study.

No branch of public speaking is more interesting than the convention and legislative field. The student should perfect himself in the methods—equip himself for such frays. To succeed here one must be well-informed, quick of analysis, ready in speech, and fearless of heart.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read the lesson through at least twice. Then answer the test questions.

Second Day.—Outline and deliver a short announcement speech for one of the following occasions:

1. Meeting to organize the workmen in an unorganized branch of industry.

2. Meeting of citizens to agitate for local option in liquor matters.

3. Meeting to organize a social club or some society for a special purpose.

Third Day.—Plan fully and then write out a "key-note speech" for a convention of any sort you may select.

Fourth Day.—Make an analytical brief of the Hamilton speech.

Fifth Day.—Plan and write a complete rebuttal of the Hamilton speech. If you wish to analyze and refute some other speech of which you have a copy, that will do just as well.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Name four kinds of speeches which might reasonably be expected during the organization and conduct of a convention.

2. What are the essential features of the explanatory address of one who calls a meeting to take up some new matter?

3. What is meant by "steam-roller tactics"? What do you think of such tactics?

4. Give the essential features of a typical "key-note speech."

5. How could the one given be improved? Has it any glaring faults of style, or is the style good and clear?

6. Give the order of business of a convention or organizing meeting.

7. What do you think of Hamilton's style? How does it compare with that of Patrick Henry? Which man shows the greater intellectual force? If either were to be accused of being a demagogue, which would be so designated first?

8. What should be the characteristics of a speech from the floor of a convention?

9. What is the ideal equipment and method of one who would enter floor debate?

10. What relation does a brief bear to the analytical notes of an opponent's address?

11. Can you give a good systematic scheme of refutation?

12. What was said about parliamentary courtesy? Have you ever heard a speaker who lost ground simply because of his lack of courtesy?

13. How do you like the style of Grattan's speech? Would you call it weighty or brilliant?

14. Is his own speech in good taste throughout? What parts sound too egotistic? How could the speech have been improved without sacrificing the biting effectiveness?

LESSON 24

PRACTICAL SPEECH DIRECTIONS (Continued)

The Chairman of Occasion

Often there are speech occasions when many addresses are made and a chairman presides over all. We have in mind dedicatory services, the laying of corner stones, commemorative gatherings, commencement exercises, and, above all, banquets. Of first interest are the duties of the chairman, or, as he is called at dinners, the toastmaster. He is master of ceremonies; he must preserve the tone of the meeting and see that the program is carried out smoothly. His speaking consists of an address at the beginning, short introductions to the other speeches, and sometimes comments at their conclusion.

Opening Address

The opening talk by the chairman or address of welcome should as a rule be very brief. There are, to be sure, times when this introductory address has importance in itself, either because of a stand to be taken by the presiding officer or because of some special feature of the occasion which gives him and his message peculiar weight. But when he is simply the master of ceremonies, his address is merely introductory and should in no way compete with the set speeches. The following are suggested as proper, typical features for such an address.

1. It should set the tone of the gathering. If the occasion is a solemn one, the speech should give that tone;

if it be convivial, the speech should be jovial; if it be a brisk business meeting, the speech may be snappy.

2. It may refer to (a) the general purpose of the organization, (b) the special reason for the gathering, (c) the personal attitude of the speaker himself to either of these or some special phase. This last, however, must be indulged in sparingly and with entire good taste.

3. It may welcome those present explicitly or implicitly to participate appropriately in the ceremonies.

4. It should launch the meeting by introducing the first speaker or by ushering in whatever else the program calls for first.

At the commemorative services conducted by the Senators and Representatives of Massachusetts in honor of Charles Sumner, the following introductory address was given by the Honorable Alexander H. Bullock:

In the train of those paying mournful tribute to Charles Sumner, most fit is the presence of the Legislature of Massachusetts. By their act, twenty-four years ago, the gate was opened through which he passed to the Senate of the United States for life. And now, after this lapse of time and the close of his career, the Government and the people of this Commonwealth contemplate with just and solemn satisfaction the contribution they then made to the higher sphere of statesmanship. They recall his first appearance there, seemingly lost amidst a majority who were the embodiment and type of ideals so much less heroic and elevated than his own; with what masterly unreserve he began and continued his great mission, disguising nothing, sweeping in his perspective many of the vast results which have since been attained; how he lived to see his grand central aspirations realized, his main purposes accomplished, at his death leaving as a truth, never before so well illustrated at the Capital, that the character of statesman and senator derives added strength and lustre from the character of scholar and philanthropist, liberator and reformer.

At the moment of the greatest triumph of Wilberforce, on the passage of his bill abolishing the slave trade, Sir Samuel Romilly, amid the ringing acclamations of the House of Commons, called upon the younger members to observe how superior were the rewards of virtue to all the vulgar conceptions of ambition. In the hour of the greatest triumph of Sumner—the

hour of his death—a like admonition arose from his vacant chair, calling upon American public life to mark the lofty exemplar, by whom, amid abounding corruption, comparative poverty had been held as honor; to whom artifice and intrigue had been an abhorrence; who, in the long practice of official transactions and official manners, had never acquired an official heart; who had guarded his conscience against every assault, and always kept that vessel pure; upon whose headstone the whole Republic inscribes for its souvenance, "Incorruptible and Unapproachable."

With one mind the Senators and Representatives of Massachusetts, successors to those who, nearly a quarter of a century since, sent him forth with the seal of his great commission, are present by these fine and august ceremonies to deliver him over to history. In selecting their orator for this tender office, they could not fail to call for him who best would give voice to their eulogy. As our lamented Senator was a master in all the art of letters, it is fitting that he should be embalmed by the art of another and similar master and personal friend. I introduce to you Mr. George William Curtis.

Study this example carefully and notice the way the tone of the meeting is established. Observe how fitting the ideas are to the occasion. Also note the adaptation to the special audience, as well as the appropriate introduction of him who was to make the long eulogistic oration.

The opening speech of a toastmaster at a dinner conforms to the plan just described for general occasions. But of all opening speeches, it should be—in most cases—the shortest. Obviously the toastmaster has the guests at his mercy and he can do as he pleases. Too often we fear he takes advantage of his position, bores the diners and irritates the speakers who are to follow. A long-winded toastmaster is insufferable.

The introduction of each speaker, by the toastmaster, should be short and it should tend to make the audience eager to hear the man introduced. Here it is appropriate to refer appreciatively to (1) some general trait of the speaker, of a distinguishing character, (2) some particular attainment, or (3) the value and interest of what he

has to say. Often these things are conveyed by means of an anecdote, story, or fable. Observe how the reference was made in the introduction of George William Curtis, at the end of the last example.

The following is an introduction that was used at a dinner of a department of a large corporation:

> Gentlemen, somewhere in Greek mythology, we read of an individual who carried a new-born calf to the barn. And every day, he made it a practice to lift the calf, always managing to hold up the gradually increasing weight. The strength of the lifter grew with the calf's growth, and when it was a full grown bull, the master could raise it clear off the ground. Five years ago our contract department was born and it was lifted and carried by one man. Now it is the largest of its kind in the state; Mr. Brown, the manager, will speak to us and possibly give the secret of strength which enables him to conduct so efficiently and alone the work which had its small beginnings under his care: Mr. Brown.

The complimentary introduction should not be too fulsome in its praise and gratifying reference; to exceed the bounds of good taste gives evidence here of insincerity. Extravagant and insincere praise before others partakes of the nature of an insulting imposition; it is as though the toastmaster were having fun at the expense of his speaker. This remark applies also to the comment which the toastmaster sometimes makes at the conclusion of an address.

After-Dinner Speech

The dinner speech proper now receives our attention. It is an established feature of civilized life and all speakers should acquire some facility in this form of address. The occasion is a convivial one, though not necessarily frivolous. The whole tone is one of tolerance and good nature. If a speaker has some vigorous contention to make, the dinner, as a rule, is not the place to make it.

The speeches should be addresses calculated to charm and give pleasure.

This pleasure may be of the intellectual sort which comes from hearing a lofty theme treated in a sympathetic and artistic manner. It may be rollicking good humor or it may be quiet fun through an appreciation of a dry but kindly criticism of life. But whatever it is, it has no element of contention. It is customary for a speaker at such a dinner to ascertain beforehand just the sort of people he is to address and who the other speakers will be. If among the other speakers there is one with whom he has a difference, that difference must not be aired, save in good-natured, genuine poking of fun at himself as well as his adversary. It is better to decline an invitation to speak after dinner than to use the occasion as a means of getting at some one else present or absent.

After settling the question of audience and other speakers, the candidate for post-prandial honors will consider his subject and manner of treatment. He will not attempt to demonstrate anything rigorously by force of argument. Neither will he make a strenuous appeal, unless the dinner occasion is to be changed from its social purpose to some other. Rather will he select some topic of interest and treat it in a broad, human, genial way. The treatment should be expansive rather than intensive.

The matter used, therefore, is more of the general, cultural sort than the special, rigorous message. As in all speeches, there should be a central theme and unity of treatment, but the attraction of the speech is not so much the driving home of the theme in itself as the graceful development of it by reference to a wide and rich field. Such speeches reveal the speaker's general attitude toward life, for in ornamenting his central theme, he draws upon the things nearest his heart and most pleasing to his taste. While revolving his thoughts before those

present in a tolerant, free spirit, he indeed reveals himself.

Note the tone of John Hay's address before the Omar Khayyam Club of London.

Omar Khayyam

I cannot sufficiently thank you for the high and unmerited honor you have done me tonight. I feel keenly that on such an occasion, with such company, my place is below the salt; but as you kindly invited me, it was not in human nature for me to refuse.

Although in knowledge and comprehension of the two great poets whom you are met to commemorate I am the least among you, there is no one who regards them with greater admiration, or reads them with more enjoyment, than myself. I can never forget my emotions when I first saw FitzGerald's translations of the Quatrains. Keats, in his sublime ode on Chapman's Homer, has described the sensation once for all:

> Then felt I like some watcher of the skies,
> When a new planet swims into his ken.

The exquisite beauty, the faultless form, the singular grace of those amazing stanzas were not more wonderful than the depth and breadth of their profound philosophy, their knowledge of life, their dauntless courage, their serene facing of the ultimate problems of life and of death. Of course the doubt did not spare me, which has assailed many as ignorant as I was of the literature of the East, whether it was the poet or his translator to whom was due this splendid result. Was it, in fact, a reproduction of an antique song, or a mystification of a great modern, careless of fame and scornful of his time? Could it be possible that in the eleventh century, so far away as Khorassan, so accomplished a man of letters lived, with such distinction, such breadth, such insight, such calm disillusion, such cheerful and jocund despair? Was this Weltschmerz, which we thought a malady of our day, endemic in Persia in 1100? My doubt only lasted till I came upon a literal translation of the Rubáiyát, and I saw that not the least remarkable quality of FitzGerald's poem was its fidelity to the original. In short, Omar was a FitzGerald before the letter, or FitzGerald was a reincarnation of Omar.

It is not to the disadvantage of the later poet that he followed so closely in the footsteps of the earlier. A man of extraordinary genius had appeared in the world; had sung a song of incom-

parable beauty and power in an environment no longer worthy of him, in a language of narrow range; for many generations the song was virtually lost; then by a miracle of creation, a poet, twin-brother in the spirit to the first, was born, who took up the forgotten poem and sang it anew with all its original melody and force, and with all the accumulated refinement of ages of art. It seems to me idle to ask which was the greater master; each seems greater than his work. The song is like an instrument of precious workmanship and marvelous tone, which is worthless in common hands, but when it falls, at long intervals, into the hands of the supreme master, it yields a melody of transcendent enchantment to all that have ears to hear.

If we look at the sphere of influence of the two poets, there is no longer any comparison. Omar sang to a half-barbarous province: FitzGerald to the world. Wherever the English speech is spoken or read, the Rubáiyát have taken their place as a classic. There is not a hill-post in India, nor a village in England, where there is not a coterie to whom Omar Khayyam is a familiar friend and a bond of union. In America he has an equal following, in many regions and conditions. In the Eastern States his adepts form an esoteric set; the beautiful volume of drawings by Mr. Vedder is a center of delight and suggestion wherever it exists. In the cities of the West you will find the Quatrains one of the most thoroughly read books in every club library. I heard them quoted once in one of the most lonely and desolate spots of the high Rockies. We had been camping on the Great Divide, our "roof of the world," where, in the space of a few feet you may see two springs, one sending its waters to the Polar solitudes, the other to the eternal Carib summer. One morning at sunrise, as we were breaking camp, I was startled to hear one of our party, a frontiersman born, intoning these words of somber majesty:

> 'Tis but a tent where takes his one day's rest
> A Sultan to the realm of death addrest;
> The Sultan rises, and the dark Ferrásh
> Strikes and prepares it for another guest.

I thought that sublime setting of primeval forest and frowning canon was worthy of the lines; I am sure the dewless, crystalline air never vibrated to strains of more solemn music.

Certainly, our poet can never be numbered among the great popular writers of all time. He has told no story; he has never unpacked his heart in public; he has never thrown the reins on the neck of the winged horse, and let his imagination carry him where it listed. "Oh! the crowd must have emphatic warrant," as Browning sang. Its suffrages are not for the cool, collected

observer, whose eyes no glitter can dazzle, no mist suffuse. The many cannot but resent that air of lofty intelligence, that pale and subtle smile. But he will hold place forever among that limited number who, like Lucretius and Epicurus,—without rage or defiance, even without unbecoming mirth,—look deep into the tangled mysteries of things; refuse credence to the absurd, and allegiance to arrogant authority; sufficiently conscious of fallibility to be tolerant of all opinions; with a faith too wide for doctrine and a benevolence untrammeled by creed, too wise to be wholly poets, and yet too surely poets to be implacably wise.[1]

Observations:

1. The theme is obviously most appropriate.
2. The tone and contents are perfectly adapted to the audience.
3. The style is polished, yet genial and contemplative as naturally befitted a cultivated gentleman addressing his equals at dinner.
4. The speech is short.

Besides these specific things to be noted, one feels a general, sincere urbanity, as he catches a glimpse of a literary man of no mean attainments, delighting his hearers and himself with his reflections on a beloved topic. Even with change of topics, something of this feeling, in varying degrees, should go with all after-dinner speeches.

To show how this is evidenced in more humorous speeches, we give the following extemporaneous address made by John Hay on Thanksgiving Day, 1865, in Paris, when he was Secretary of Legation. It is one of his very first addresses.

Our Countrywomen

My Countrymen—and I would say my countrywomen, but that the former word embraces the latter whenever opportunity offers—I cannot understand why I should have been called upon to respond to this toast of all others, having nothing but theoret-

[1] The Hay speeches are from *Address by John Hay* (Century Co., 1906).

ical ideas upon the subject to be treated—one, in fact, I must be presumed never to have handled. (Laughter and applause.) I have been called up, too, by a committee of married men. I can think of no claim I have to be considered an authority in these matters, except what might arise from the fact of my having resided in early life in the same neighborhood with Brigham Young, who has since gained some reputation as a thorough and practical ladies' man. (Great laughter.) I am not conscious, however, of having imbibed any such wisdom at the feet of this matrimonial Gamaliel as should justly entitle me to be heard among the elders.

So I am inevitably forced to the conclusion that these husbands cannot trust each other's discretion. The secrets of the prison-house are too important to be trusted to one of the prisoners. So ignorance of the matter in hand has come to be held an absolute prerequisite when anyone is to be sacrificed to the exigencies of this toast.

I really do not see why this should be so. It is useless for husbands to attempt to keep this thin veneering of a semblance of authority. The symbols of government they still retain deceive nobody. They may comfort themselves with the assurance of some vague invisible supremacy, like that of the spiritual Mikado or the Grand Llama, but the true Tycoon is the wife. A witty and profound observer the other day said: "Every husband doubtless knows he is master in his own house, but he also knows his neighbor's wife is master in hers." (Laughter and cheers.)

Why should not you, husbands of America, admit this great truth and give up the barren scepter? Things would go much easier if you ceased the struggle to keep up appearances. The ladies will not be hard on you. They will recognize the fact that, after all, you are their fellow-creatures, and you can be very useful to them in many little ways. They will doubtless allow you to pay their bills, take care of their children, and carry their votes to the ballot-box just as you do now.

You had better come down gracefully, and above all, let no feeling of discovered inferiority betray you in evil speaking of the domestic powers. There have been recent instances of distinguished gentlemen, no doubt instigated by rebellious husbands, who have recklessly accused these guardian angels of your firesides of being extravagant and frivolous. These things are never uttered with impunity. I would not insure the life of one who libels the ladies for less than cent per cent.

"Discite justitiam moniti et non temnere Divas!" which, as you may not understand the backwoods pronunciation of the classic warning, I will translate with a freedom befitting the day we celebrate:

"Now, all you happy husbands,
Beware the rebel's fate!
Live in obedience all your lives,
Give up your latch-keys to your wives,
And never stay out late."

The humorous after-dinner speech should never descend to buffoonery, nor should the fun be of an undesirable sort. Now and then, at stag dinners, someone drops to the level of "off-color" stories. Never do this yourself; it is a most undesirable habit to start. Even if such entertainment does not offend those who listen, a stamp and character is given to the mind of the speaker which is detrimental to success in the worth-while fields.

This reminds us of one of the services of the toastmaster. If one of the speakers should make a *faux pas* in the use of an undesirable story, or if one should say something offensive in sentiment, belief, or prejudice to some of those present, the master of ceremonies, at the end of the speech, by tactful comment, indicates that the sentiment of the gathering as a whole is not in the offensive direction. This he must do, if he does it at all, with the best of good-humor and without hurting either the culprit or the others present. It is his place, when a jarring note is struck, to restore the harmony of the gathering. Of course it is wisest sometimes to let a slip pass without comment of any sort. If a speaker is dull and the guests become restless, it is for the toastmaster to save the day by a bright sally or story. If things become too hilarious, it is he who will sober matters down to the plane of dignified fun.

Some men think that the after-dinner speech is a sort of vaudeville monologue made up of a series of jokes loosely hung together. That is one of the cheapest kinds of speech. In fact it is no speech at all, for it does not reveal the speaker to the audience. It reflects no personality save one's taste in jokes; it lacks originality

and has nothing of communication whatsoever in it. A phonograph could render this sort of entertainment almost as well as the speaker, and a paid performer could do better. A short story or joke now and then in the after-dinner speech, on the other hand, is welcomed by the audience. If the audience be at all discriminating, the welcome will be in proportion to the appropriateness of the joke in connection with a real point to be brought forth. Do not drag jokes in by the hair of the head.

Also have mercy on your audience and refrain from the frequent use of hackneyed quotations and scraps of doggerel rhyme. It is very boring to hear one reel off a lot of sentiments and quotations dug out of some compilation. The three besetting sins of the after-dinner speaker of the common variety are:

1. The old jokes;
2. The hackneyed quotations;
3. Rambling lack of unity and real theme.

Summary of Advice for After-Dinner Speaking

1. Learn all you can about the audience.
2. Find out who else will speak.
3. Make your speech short, especially if many others are to talk.
4. Make it of a character, in matter, that will not only offend no one present but will really please all. This means that you must choose a topic in harmony with the occasion and those present.
5. Select a topic in harmony with your own tastes and knowledge. If it is assigned to you, treat it so as to conform with what has been said.
6. Let your treatment be genial rather than impetuous, expansive rather than intense.
7. Have it well prepared and planned. Do not ramble.

8. Avoid the old jokes and those dragged in.
9. Avoid the hackneyed quotation.
10. Finally be your best self, enjoying yourself among friends, on a high level of intellectual pleasure.

Vocational Talks

In all the branches of business activity, from the managing of a great city down to the smaller departments of commercial companies, the value of the *conference* is being recognized. In the old days, the head of the establishment issued his orders, and those under his authority carried them out as well as their understanding of them would permit. But it is a growing custom for chiefs to make short addresses to those working with them, outlining problems and seeking the combined wisdom of all as the basis of their solution. These gatherings give even those in the lower ranks a broad outlook so that each can see his individual task in its proper place in a great working organization. Through them, the worker is made to feel that he is not merely a mechanical part but also a thinking part of the grand scheme. At the conferences, it is customary for the chief, or someone designated by him because of superior experience or knowledge in a given branch, to make an address and with that as the starting point have discussions of mutual benefit to all participating and especially to the firm. It is difficult to get good samples of this sort of address, for they are not preserved. Furthermore, what would be appropriate for one branch of work would be of no interest to others. It therefore seems best to offer a typical outline rather than a particular speech.

A—Prerequisites for Success:

1. The general ones necessary for all success in speaking.

2. Intimacy of tone and physical closeness. Gather the men around as friends; do not spread them out in a great room to listen to a formal address. The closer they can be grouped together as in a social gathering, the better.

3. Thorough democracy in the conduct of the meeting. This is not incompatible with the recognition of authority arising from position or superior knowledge, but it is incompatible with the obtrusion of distinctions in rank. All the men of various ranks come together for mutual help.

4. Most careful preparation and planning of the talk and the points to be brought out in the discussion. This is necessary to prevent the conference from becoming a mere chat.

B—Typical Outline:

1. Introduction to establish tone of pleasantness and to arouse interest.
2. Statement of the problem.
   (a) Defects of an old system under consideration for modification.
   (b) Proposed system with its advantages and possible disadvantages.
3. Effect of adoption:
   (a) Upon the efficiency of the firm.
   (b) Upon the employees who will have to carry it out.
4. Appeal for co-operation and further discussion with suggestions.

During the speech, those present should take notes. It is well for each to formulate his contribution to the discussion before rising. Simplicity and clearness are the chief essentials of good, minor contributions.

The principles which hold for a departmental, vocational talk hold also for professional conferences, for

committee meetings, and for hearings before boards of appropriation and management. The success of all such conferences, and above all the departmental ones, is remarkable. An *esprit de corps* is developed which increases individual and combined efficiency many fold. The man of superior position gets an insight into the feelings and special problems of the subordinate and the man in the ranks comes to realize the difficulties of those in authority. The resulting information and sympathy bring about healthy co-operation and friendliness to replace possible antipathy. In this field of speech one can do much good, for we influence men largely by personal contact. The world will be reformed when men come to know each other through sympathy, and not by the force of external legislation and compulsion.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Read over the lesson two or three times and take up the test questions.

Second Day.—Plan and make an opening address at one of the following occasions:

1. The laying of the corner stone of a hospital. Audience mixed, townspeople.
2. Graduation exercises of a boy's technical and trade school.
3. Meeting to commemorate the anniversary of: Abraham Lincoln, Robert E. Lee, Henry Ward Beecher, William Lloyd Garrison, General Grant, or some one you admire and about whom you know. Remember that this is not a complete eulogy, but merely your introductory remarks. Other speakers are to follow with elaborate speeches.

Third Day.—Write out four or five appropriate introductions to dinner speakers. Make comments on the personalities of the men introduced, the audience, and the occasion.

Fourth Day.—Outline carefully and develop orally an after-dinner speech. Have in mind all the things noted on page 437 for after-dinner speakers to have in mind.

Fifth Day.—Outline a departmental talk that might well be given in your business. Develop the talk orally.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. What is meant by an occasional address?

2. Give some of the characteristics that a good opening address by the chairman of occasion should have.

3. How do you like Mr. Bullock's style? Is it fitting to the occasion? Could it be improved in any way? How?

4. What is the scope of the short introduction of a particular speaker by the chairman?

5. What is to be said about the degree of flattery in a complimentary introduction?

6. What is the nature of the gathering at which the after-dinner speaker makes his address? What is its general tone?

7. Give the general nature of the treatment of the theme by an after-dinner speaker. Is contention in place?

8. Do you think Hay's after-dinner speech on Omar too difficult for the man of average intelligence? If so, why? If not, why?

9. Is Hay's style pleasing? Do you like his diction? If asked to describe his style, what would you say?

10. How does the second of his speeches given here compare with the first? Which should make the greater "hit" at the time of delivery? Which should abide longest in the mind after it is heard?

11. Tell some of the duties of the toastmaster during the progress of the dinner.

12. What do you think of the strung-together-joke style of after-dinner speech?

13. What is meant by a vocational talk?

14. What are the prerequisites for success in this sort of address?

15. What are the advantages or good to be accomplished by the vocational talk?

LESSON 25

PRACTICAL SPEECH DIRECTIONS FOR SPECIAL OCCASIONS

1. The Biographical Eulogy

It is obvious that there are too many speech occasions to permit of exhaustive illustration or even fairly satisfactory classification. Consequently, we must select those types which are most commonly used or which, because of their structure, will help us to understand others of a similar character. Of all these, the biographical eulogy is probably the most serviceable to study. It cannot be delivered without a fair degree of attention to structure, and when made, the structure worked out may be applied to other kinds of speech. Its matter, a critical appreciation of the life and character of a man, is similar to the matter of a commemorative address, which deals with national life and character or mass attainments rather than individual attainments.

Other speeches also have matter similar in kind and treatment to that of the eulogy. Such speeches are made at anniversaries, the laying of cornerstones, dedications, and exercises of various sorts. The invective is identical in form with the eulogy though the sentiments expressed are of opposite nature.

We have given several examples of eulogistic speaking. In Lesson 1, page 11, we quoted a passage from Lincoln's eulogy of Henry Clay. This selection shows an analytic treatment of virtues. In Lesson 5, page

69, we quoted a portion of Carl Schurz's "Charles Sumner." This was to illustrate the arrangement of the body of the speech according to sequence in time—the chronological order. Read these once more, as well as the conclusion of Wendell Phillips' "Daniel O'Connell." (Lesson 6, page 80.)

We may speak of eulogies as of two kinds, the formal and the intimate. The formal eulogy deals with some great man of national importance and is addressed to those who have come in contact with him indirectly and through his works only; the intimate eulogy is an appreciation of a man by one who knew him well and is addressed to the smaller circle of those who were also his intimate friends. The great, formal eulogies are like Greek tragedies in that they impress with distant and universal grandeur; but the informal eulogy warms each individual's heart. There are far more of this kind delivered, but relatively few of them are recorded and preserved. Not many men, and they only the great orators of wide reputations, are called upon to deliver formal eulogies, but many have to make the informal kind at birthday gatherings, anniversaries of various sorts, and funerals.

Before going into the characteristics of such an address, it may be well to read one as an example. We give a speech by Mr. Lewis Sayre Burchard, of the New York bar, eulogizing his old professor of physics at the fiftieth anniversary of Professor Compton's graduation from the College of the City of New York—known during its early years as the Free Academy. This speech was made to a large gathering of brother alumni who knew the old professor as a teacher and to whom every glimpse of the college of the past generation was of real interest. Note, therefore, how this speech brings out thoughts near and dear to every one present.

PROFESSOR ALFRED GEORGE COMPTON

Professor Compton's ideal of his own biography may be found in "Who's Who in America," and seems based on Mark Twain's boyhood's dairy with its unfailing daily entry of "Got up, washed, and went to bed." His contribution amounts to "Born so-and-so; educated public schools and Free Academy, '53; taught ever since; and there you are." Let us try to pad this out into worthier bulk.

Alfred George Compton was "born within the sound of Bow Bells," in Clipstone street, London, February 1, 1835. Part of his childhood was spent in his father's earlier home in the quaint and pretty old village of High Wycombe, a market town of Buckinghamshire, up a long hill—indeed my cycling memories insist upon that "long"—above Great Marlow of the little, and Henly of the great regattas. In 1842 his father, William Compton, a maker of pianos, brought the family to America in the ship *Mediator*—a voyage of thirty days—and settled in New York. Their first home was in Sixth street, east of Avenue D, near or in the region then and yet known as "the Dry Dock," and near the thriving shipyards where Henry Eckford and William H. Webb built their famous old New York clippers, and George Steers, uncle of Compton's chum, designed and built the *America*.

Child and product of New York's system of public education, he first attended Public School No. 4, in Stanton street, under Principal Patterson, and then "Old No. 15," in Fifth street, of which Abraham Van Vleck, father of a well-known public school teacher of the present day, was principal. Among his class-mates here were John Hardy and James R. Steers, who were graduated with him from the Free Academy. From No. 15 the boy went to School No. 14, then known as "the Poor-house School," because, after its first building was burned, and pending the completion of its new house on 27th street near Third avenue (still standing), it found quarters in one of the fine old grey-stone buildings formerly occupied by the County Almshouses, on the then wooded heights of Bellevue fronting the East River between 25th and 27th streets.

In this half-rural region the boy fitted for the newly established Free Academy. Perhaps it may encourage—

"Some forlorn and shipwrecked brother"

to "take heart again," bail out, right ship, and resume his

"Sailing o'er life's solemn main,"

to learn for the first time the incredible but authentic fact that our peerless Compton, who, we think, axiomatically, can do

anything, failed to pass the first entrance examination, held in January, 1849.

For a few months he worked, probably as practically and as humbly as the youthful Joseph Porter, afterward K. C. B.—in the office of a certain Counsellor Burr, in William street; and it is matter of curious speculation as to what the New York bar, and perhaps the bench, would have gained—we know what the College and ourselves would have lost—if the sturdy, freckle-faced and sandy-headed little Manhattanized Cockney lad of fourteen had not resolved to try again; but try he did, and, of course——. The students admitted in June were afterward joined with those admitted in the previous January, in what we know as our first class, '53.

It was a different college (though in the same building) and a different New York then. Renwick's[1] Flemish turrets, then stuccoed in imitation of brownstone, looked over green fields and scattered houses to Union Square (which was half-way to Greenwich), and to the roadside tavern on the site of the Fifth Avenue Hotel (which was half-way to Chelsea), and to the East River. Perhaps Madison Square, planned as a "parade ground" to reach to the crest of Murray Hill, had not then been cut down to 26th street. Third avenue, without even car tracks, drew two straggling strips of little frame houses past Bull's Head, Harlemwards; but the region was more *rus* than *in urbe*.

The epoch-making Academy had a brave little force of professors as path-breakers in those days. President Webster, of stately memory, and the great Ross, soldiers, gentlemen, and scholars both, brought their high traditions of West Point—then in the first flush of the prestige derived from the astonishing work of Scott and his West Pointers in the campaign from Vera Cruz to Mexico—traditions which have left their impress in thoroughness, discipline, and devotion to this day. Irving, a nephew of Washington Irving, was Professor of History and Belles Lettres; Docharty, of the text-books, assistant in pure mathematics. In German, there was Glaubensklee; in Spanish, Morales; and in French, Roemer, the ex-dragoon officer, bearing a fine air of camps and courts, who had seen service in the Low Countries, and, as an attaché in favor with his king, had visited the great camp where Radetsky held Lombary for Austria, who, then *un beau sabreur*, lived on for us to see him as *une vieille moustache* riding like an officer or driving *en grande tenue* in the park. Later came Anthon and Draper, inheriting names to conjure with in the circles of scholar-

[1]The old College building, designed by the famous architect, Renwick, had turrets.

ship of that New York (it was Anthon who collected the beginnings of our little library and knew the joy of the bibliophile when Edward Everett Hale came to him to hunt authorities not to be found elsewhere); Dr. Owen, whose Greek texts over a generation ago were American classics and were used even in Oxford; and the famous Dr. Wolcott Gibbs, soon to be succeeded by the dashing, all-accomplished Doremus of international fame, whose lectures, burning their diamonds and spending their thousands, were the talk of the town, so that the papers called him "the Barnum of Science"; and good old dominies, hearing from afar the ominous mutterings of Darwin and Huxley and Spencer, applauded in crowded churches his "reconciliations" of evolution and the "six days" of orthodoxy; whose little arsenic-stained Marsh tubes decided *causes célèbres;* whose improved compressed granulated gunpowder blasted out eight miles of the Mont Cenis tunnel and, marking a new advance in ordnance, made him a welcome guest at the Tuileries under the Second Empire; the president of the Philharmonic and the host of Ole Bull and Christine Nilsson, our pet host o' serenade nights, and to this day unconquerably alert, interested and interesting. Under the pioneers of this radical and brilliant group young Compton studied, not through tutors or assistants, but with them face to face in daily work, especially bearing away and cherishing the impression of Professor Ross as the giant of those days.

'53 had its commencement in Niblo's Theatre, for the old Academy of Music, sacred to a long series of bestowals of sheepskins and medals, had not then been built. Hardy, his classmate in old No. 15, and later our first congressman, had the Valedictory, and Compton Third Honor, his theme being "Superstition." After graduation it was his intention to become a civil engineer, but the early fall brought to Hardy and Compton offers of tutorships at the dazzling salary of $400, and the temptation was not to be resisted.

From '53 to '69 he taught pretty nearly everything, history and rhetoric, Wayland's *Moral Philosophy,* Spanish, Hart's *Catechism on the Constitution of the U. S.*; and, during the war, field and permanent fortification and stereotomy, till, in '69, on the failure of health of Professor Nichols, he was appointed to the chair of Applied Mathematics, which department, as amended from time to time, has been the field of his life-work and peculiar success ever since.

Professor Anthon's "Song of the Birds," sang of our alumni as having "o'er Bartlett's puzzles banished sleep"; and Bartlett's *Analytical Mechanics; Acoustics, Optics* and *Spherical Astronomy* will forever be associated by all graduates, from the early '70's on, with the Professor's personality and crystalline

demonstrations. Through the great days of the '60's and '70's, Calculus and Bartlett without mitigation were "required." The sons of York in those days had no "option" with which to make glorious summer of the winter of their discontent, as some of us later chaps had; and the veterans say it was "man's work." Bartlett was then a new professor at West Point, his books were new, and ours was probably the first college after the U. S. Military Academy to use them. So Professor Bartlett used to visit the College with great interest then (like the hero of Coleridge's ballad)—

"To see how the work went on."

Surely, he found the work in the hands of a prince of demonstrators.

The years since '69 have been crowded ones for the professor. It is in line with this truth that these laborious years, than which one can imagine none in the life of any teacher more fruitful in the immeasurable harvest of influence, give little data to the biographer. It has certainly been fortunate for us, but unfortunate for the fame of our professors as independent investigators and authors, that, to an unparalleled extent, they have been compelled to give all their time and strength to classroom recitations. As Agassiz was "too busy to make money," Professor Compton has been literally too busy to make himself famous outside of the circle of his students, and, like that wonderful old man, Dwight, of Columbia Law School, his surpassing excellence as a teacher and his devotion to the fascinating task of direct-contact work, has probably lost the world much, and intrusted his monument only to the memory of his pupils. Since 1869, he has taught large sections never less than fifteen hours a week without an assistant to prepare his demonstrations. For eighteen years after '69, he conducted, outside of his regular hours, a three-year post-graduate course in civil engineering, work remembered as priceless by his post-graduate students. Breaking in his long day only by a modest revel at the historic Chellborg's lunch room, it has generally been well towards evening that he has started homeward. During the last twenty-one years he has labored for and obtained, laid-out, planned, superintended, even written text-books for, the entire mechanical and manual training departments and courses. This field, always in his thoughts and plans, was especially emphasized to his attention by the Russian exhibit at the Centennial Exhibition of 1876. Building on this and the work of Belford in Chicago and of the Washington University in St. Louis, he has made the addition and development of this department his own especial contribution to the College.

In '69, with Cleveland Abbe ('57), he conducted an eclipse expedition to Sioux Falls City, Dakota Territory (then a hamlet of twenty houses), and reported it to the Cincinnati Observatory, and in '78, he led a few of his students to Colorado and observed an eclipse and reported it to the Naval Observatory at Washington. He has reported a transit of Mercury and done such other astronomical work as the limited facilities at his disposal would permit. And for many years has he not labored early and late, faithfully, and at last successfully, for the new College? Hence, his publications have been few: *A Manual of Logarithmic Computation*, John Wiley & Sons, New York, 1881; *First Lessons in Wood Working*, American Book Co.; *First Lessons in Metal Working*, Wiley, 1890; *The Speed-Lathe* (with de Groodt), Wiley, 1898; *Some Common Errors of Speech*, Putnams, 1898 (intended as an introduction to another work on English yet in MSS.)

Upon the resignation of General Webb in 1902, and pending the selection and installation of a new president, the executive duties of the presidency have been intrusted by the Board of Trustees to Professor Compton, under the title of Supervising Professor, and, later, of Acting President. This temporary headship of his Alma Mater crowns a half-century of unbroken service with honor to the Trustees, the College, and himself, but it is the devout prayer of every man that has ever sat under him that, for the sake of those to come, the end of his teaching may not befall for many a long year, and such is the abiding triumph of his youthfulness that the prayer is surely answered at its making.

Busy as the years have been, loyalty to a sacred trust of friendship has imposed yet another burden, which he has borne as buoyantly and successfully as every other. Space forbids the story, but Compton's devotion to a friend, a Cuban patriot, whose great estates were confiscated during the insurrections of '69, saved the property to his widow, an American lady. It involved journeys to Cuba, work in Spanish, endless litigation in Spanish, Cuban, and American tribunals, twenty years of strenuous trusteeship, and two years of accounting, but, as always, he did it and did it well.

He commands French, German, and Spanish, and is a member of the American Institute of Electrical Engineers and the American Society of Civil Engineers.

Professor Compton married, June 10, 1874, Miss Francis E. Feeks, formerly a teacher in the Normal College, and has a son and two daughters living.

Has this indefatigable worker found no time to play? Whether it is the English in him, or simply because such a "first-class all-around man" must know the joys of the open air, this busy

man has won and saved the secret of buoyant strength and cheerful, lasting youthfulness—recreation. Of all manly sports, three stand supreme in their manliness, their freedom from cruelty and the excitement of competition, their insistence upon self-reliance, courage, brains, skill, and the facing of the individual man with the beauties and hostile powers of Nature—each finding its finest and highest development when played single-handed, or, at least, without paid or professional assistance—seamanship, mountaineering, and woodsmanship, or forest-cruising. Of these, although he managed to get in some good Alpine climbing in 1902, the last-named has been Compton's especial field and joy. In 1856, inspired by an article in *Silliman's Journal*, on "The Exploration of the Adirondacks," Compton, with Theodore Banta of the class of '53, made his first trip into the then untraveled, uncharted, and almost unknown north woods. On the first trip he found a local guide and climbed Mt. Marcy. Since then, for many seasons, he has traversed the Adirondacks without map or guide or gun, finding his own way like the Indians, *coureurs du bois*, and trappers of our boyhood's books, and living the Thoreau life next to Nature. Like Thoreau, carrying perhaps one choice book in his pack and more in his head, and preferring watching a bird or a wild creature to killing it, and loving the scent of the woods and his fire too keenly to miss them in tobacco, and, like Walt Whitman, "loafing and inviting his soul," he has drunk deep of the life-restoring spell of the forest. One season, by his campfires, he taught himself the integral calculus, but, better, through scores of threaded camps on lake side and mountain shoulder, he has learned to "renew his youth like the eagles."

Such noble sport demands the freedom of the long vacation. Between whiles, he does a bit of tennis and is a keen hand at this latter-day, impossibly scientific croquet, which seems a sort of outdoor long-distance billiards—the croquet of patient cranks with quite impossible eyes and nerves and wrists.

It has always been a pet fancy of mine that if Compton were washed up like Robinson Crusoe on some great new island with the necessary natural resources and given a few tools from the ship, and say a century of life and unskilled labor without limit, but without a book, he could reproduce civilization—like the scientist in Jules Verne's *L'Ile Mystérieuse*—"only more so"; that, sooner or later, he would be running a locomotive built by himself out of the products of his own mining, playing Chopin on a Compton piano, putting little brown Juniors and Seniors through Bartlett, dictating from memory a few European literatures to island-made phonographs and typewriters, and—to bring my under-graduate dream down to date—Marconigraphing

back to New York to see how the family was getting along and advising the sailing of a steamer equipped with island-made chronometer, sextant, and compass, and Compton's *Bowditch's Navigator* (of course supplied with Compton's own logarithms) —and having through it all the serenest of good times, and never once by any chance hurried or worried, out of temper, idle, sick, or old.

The piano is, perhaps hereditarily, his instrument. He wears his hair too normally to be a virtuoso, but plays as a gentleman should, and a scholar—with sufficient technique to make available and enjoyable his ranging command of the composers. Imagine, you who have felt the charm of his class-room demonstrations, the professor reading you Bach or Beethoven.

Seated thus at his keyboard with his loved ones around him, let us leave the picture of him, wishing him many a long and happy year, rich in the memory of many tasks of many kinds well done, and in the loyal love of the thousands of his "boys," who are better equipped doers of the world's work for having sat under him and truer men and gentlemen for knowing him.

2. Observations on the Personal Tribute (Eulogy)

1. *Preparation.*—Know the man through close, personal contact. Gather all information you can, not experienced by you, from others who did have the direct experience. If anything must be "read up," be very thorough in the reading; get all aspects and master everything most thoroughly.

2. *Organization.*—As indicated in Lesson 5, page 69, the general plan of a eulogy is either chronological in order of material, or according to some scheme of analysis for the elements or virtues of the character and attainments. Sometimes also, as in the example just given, the two are combined. Observe, in the example just given, the effective reserving of the enthusiastic discussion of traits for the end, after matters of history had been disposed of.

3. *Details.*—(a) Select those things which will appeal strongly to the audience addressed. (b) Illustrations and references should be made with the particular

audience's experience and mental equipment in mind. (c) As far as possible, be concrete rather than abstract; use images rather than concepts. Even when bringing out some abstract quality, it is often better to indicate what is meant by a concrete deed or situation, than to expound it in general terms. (d) Be intimate and personal in your treatment rather than lofty, distant, and grand.

4. *Tone.*—The tone is established by the occasion. The speech just given is jolly or at least happy. The subject of the address is present and all are happy. If such a speech were made at a farewell dinner or time of retirement from office, the tone would be less jovial, somewhat gentler, and more mellow. A funeral address may use data similar to that just given, but the tone should be more solemn and gravely gentle.

3. Inaugural Address

The general purpose of the inaugural address is to outline policies to be pursued in office. The tone is different from that of a pre-election promise needed to obtain approval and, possibly, votes. The place has been secured and the tone of the address is firm and direct.

There are, as a rule, two things to be recorded in such a speech, (1) an analysis of the situation faced because of past developments and (2) an outline of methods or policies in the future. Of course, proper adaptation to audience, occasion, and office must be made. The usual principles of arrangement, explained in Lesson 5, apply.

The Second Inaugural Address of Lincoln may be taken as an example. We shall give here the opening and all of the speech up to the part already printed in Lesson 20, page 367. Read both parts so as to get a combined impression of the entire speech.

LINCOLN'S SECOND INAUGURAL ADDRESS

I. *Fellow Countrymen:* At this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. Then a statement, somewhat in detail, of a course to be pursued, seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. With high hopes for the future, no prediction in regard to it is to be ventured.

II. On the occasion corresponding to this, four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it—all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in this city seeking to destroy it without war—seeking to dissolve the Union and divide effects, by negotiation. Both parties deprecated war; but one of them would rather make war than let the nation survive; and the other would accept war rather than let it perish. And the war came.

III. One eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was, somehow, the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union, even by war; while the government claimed no right to do more than to restrict the territorial enlargement of it.

(Now turn to page 367, Lesson 20, for the rest of the speech.)

Note that Lincoln faces one situation only, the war; with one cause, slavery; to be settled in one way, continued, effective war until peace without slavery is attained.

The following is a typical outline which may be used at various inaugural occasions.

I. Introduction appropriate to audience and occasion.
II. Body of the speech.
  1. The situation faced by the body, society, or organization.
  2. Policies to be pursued.
    (a) General, guiding principles.
    (b) Specific acts or lines of conduct.
  3. Prospects of success.
III. Conclusion.
  1. Appeal for co-operation.
  2. Pledge to conscientious service.
  3. Trust in desired outcome.

Addresses made on retirement from office are, in certain respects, similar. The outline just given may be used with the following changes and additions. (II-1) Review what was accomplished during the course of administration. (II-2) Advice concerning future developments. (III) Thank those who co-operated during the term of office just expired; express confidence in what the future will bring forth.

4. Speech with a Practical Object to a Mixed Audience

Among the most difficult speeches to make is one to a popular audience upon a vital issue. Here all the resources of the speaker must be called into service. We give as the example for study, Daniel O'Connell's famous address on Tara Hill, to what was one of the greatest mass meetings the world has ever seen. It is comparable with the mighty efforts of Demosthenes with the citizen gatherings of Athens. While reading it, have in mind the fact that O'Connell was trying to stir resentment against the Union and at the same time

to restrain acts of violence. Though it is difficult to stir a crowd so that all will feel with the orator, it is most difficult to keep its consequent acts within the bounds of rational restraint. Observe how O'Connell did it.

In paragraph I, he establishes the relationship between himself, those present, and the problem they face. Observe how he secures interest and attention and obtains a favorable attitude toward himself. (See principles in Lessons 3 and 4.) The body of his argument is in II to VII with the summary in VII. The scheme of arrangement (see Lesson 5 for principle) is a development of general principles of right in II, to authoritative support of the principles, III, and thence to a presentation of specific acts of an objectionable character: in IV, fraud and violence; in V, bribery and money corruption; in VI, the destruction of industry.

The summary in VII carries out rules discussed in Lesson 6, especially page 91, while the rest of the speech is a skillful appeal (see Lesson 6, page 96, on) to the particular audience he was addressing.

Read that peroration VIII to XI, carefully and note the prejudices and deep emotions on which he plays. Observe how he refers to Wellington on the one hand and the Queen on the other, to the soldiers and to the Ribbonmen, and how he turns to his own advantage religious sentiment and love of country. Toward the end he makes a most effective use of mass response as the basis of final agreement and obedience. (For principle, see Lesson 16 and especially pages 296, 297, 298.)

This is the last example we shall offer. Study it well and endeavor to identify in it the carrying out of principles developed in this course of lessons in Effective Public Speaking. Study it also with a view to preparing original speeches along similar lines. Make a careful notebook analysis.

REPEAL OF THE UNION

Daniel O'Connell

I. *Fellow-Irishmen:* It would be the extreme of affectation in me to suggest that I have not some claim to be the leader of this majestic meeting. It would be worse than affectation; it would be driveling folly, if I were not to feel the awful responsibility to my country and my Creator which the part I have taken in this mighty movement imposes on me. Yes; I feel the tremendous nature of that responsibility. Ireland is roused from one end to the other. Her multitudinous population has but one expression and one wish, and that is for the extinction of the Union and the restoration of her nationality. (A voice: "No compromise!") Who talks of compromise? I have come here, not for the purpose of making a schoolboy's attempt at declamatory eloquence, not to exaggerate the historical importance of the spot on which we now stand, or to endeavor to revive in your recollection any of those poetic imaginings respecting it which have been as familiar as household words. But this it is impossible to conceal or deny, that Tara is surrounded by historical reminiscences which give it an importance worthy of being considered by everyone who approaches it for political purposes, and an elevation in the public mind which no other part of Ireland possesses. We are standing upon Tara of the Kings; the spot where the monarchs of Ireland were elected, and where the chieftains of Ireland bound themselves, by the most solemn pledges of honor, to protect their native land against the Dane and every stranger. This was emphatically the spot from which emanated every social power and legal authority by which the force of the entire country was concentrated for the purposes of national defence.

II. On this spot I have a most important duty to perform. I here protest, in the name of my country and in the name of my God, against the unfounded and unjust Union. My proposition to Ireland is that the Union is not binding on her people. It is void in conscience and in principle, and as a matter of constitutional law I attest these facts. Yes, I attest by everything that is sacred, without being profane, the truth of my assertions. There is no real union between the two countries, and my proposition is that there was no authority given to anyone to pass the Act of Union. Neither the English nor the Irish Legislature was competent to pass that Act, and I arraign it on these grounds. One authority alone could make that Act binding, and that was the voice

of the people of Ireland. The Irish Parliament was elected to make laws and not to make legislatures; and, therefore, it had no right to assume the authority to pass the Act of Union. The Irish Parliament was elected by the Irish people as their trustees; the people were their masters, and the members were their servants, and had no right to transfer the property to any other power on earth. If the Irish Parliament had transferred its power of legislation to the French Chamber, would any man assert that the Act was valid? Would any man be mad enough to assert it; would any man be insane enough to assert it; and would the insanity of the assertion be mitigated by sending any number of members to the French Chamber? Everybody must admit that it would not. What care I for France?—and I care as little for England as for France, for both countries are foreign to me. The very highest authority in England has proclaimed us to be aliens in blood, in religion, and in language. (Groans.) Do not groan him for having proved himself honest on one occasion by declaring my opinion. But to show the invalidity of the Union I could quote the authority of Locke on "Parliament." I will, however, only detain you by quoting the declaration of Lord Plunket in the Irish Parliament, who told them that they had no authority to transfer the legislation of the country to other hands. As well, said he, might a maniac imagine that the blow by which he destroys his wretched body annihilates his immortal soul, as you to imagine that you can annihilate the soul of Ireland—her constitutional rights.

III. I need not detain you by quoting authorities to show the invalidity of the Union. I am here the representative of the Irish nation, and in the name of that moral, temperate, virtuous and religious people, I proclaim the Union a nullity. Saurin, who had been the representative of the Tory party for twenty years, distinctly declared that the Act of Union was invalid. He said that the Irish House of Commons had no right, had no power, to pass the Union, and that the people of Ireland would be justified, the first opportunity that presented itself, in effecting its repeal. So they are. The authorities of the country were charged with the enactment, the alteration, or the administration of its laws. These were their powers; but they had no authority to alter or overthrow the Constitution. I therefore proclaim the nullity of the Union. In the face of Europe I proclaim its nullity. In the face of France, especially, and of Spain, I proclaim its nullity; and I proclaim its nullity in the face of the liberated States of America.

IV. I go farther, and proclaim its nullity on the grounds of the iniquitous means by which it was carried. It was effected by the most flagrant fraud. A rebellion was provoked by the Government of the day, in order that they might have a pretext for crushing the liberties of Ireland. There was this addition to the fraud, that at the time of the Union, Ireland had no legal protection. The Habeas Corpus Act was suspended, and the lives and liberties of the people were at the mercy of courts martial. You remember the shrieks of those who suffered under martial law. One day, from Trim, the troops marched out and made desolate the country around them. No man was safe during the entire time the Union was under discussion. The next fraud was that the Irish people were not allowed to meet to remonstrate against it. Two county meetings, convened by the High Sheriffs of these counties, pursuant to requisitions presented to them, were dispersed at the point of the bayonet. In King's County the High Sheriff called the people together in the Court-house, and Colonel Connor of the North Cork Militia, supported by artillery and a troop of horse, entered the Court-house at the head of 200 of his regiment and turned out the Sheriff, Magistrates, Grand Jurors, and freeholders assembled to petition against the enactment of the Union. In Tipperary a similar scene took place. A meeting convened by the High Sheriff was dispersed at the point of the bayonet. Thus public sentiment was stifled; and if there was a compact, as is alleged, it is void on account of the fraud and force by which it was carried. But the voice of Ireland, though forcibly suppressed at public meetings, was not altogether dumb. Petitions were presented against the Union to which were attached no less than 770,000 signatures. And there were not 3,000 signatures for the Union. notwithstanding all the Government could do.

V. My next impeachment against the Union is the gross corruption with which it was carried. No less than £1,275,000 was spent upon the rotten boroughs, and £2,000,000 was given in direct bribery. There was not one office that was not made instrumental to the carrying of the measure. Six or seven judges were raised to the Bench for the votes they gave in its support; and no less than twelve bishops were elevated to the Episcopal Bench for having taken the side of the Union; for corruption then spared nothing to effect its purpose—corruption was never carried so far; and if this is to be binding on the Irish nation, there is no use in honesty at all. Yet in spite of all the means employed, the enemies of Ireland did not succeed at once. There was a

majority of eleven against the Union the first time. But before the proposition was brought forward a second time, members who could not be influenced to vote for the measure were bribed to vacate their seats, to which a number of English and Scotch officers, brought over for the purpose, were elected, and by their votes the Union was carried. In the name of the great Irish nation I proclaim it a nullity. At the time of the Union the national debt of Ireland was only £20,000,000. The debt of England was £440,000,000. England took upon herself one-half of the Irish debt, but she placed upon Ireland one-half of the £440,000,000. England since that period has doubled her debt, and admitting a proportionate increase against Ireland, the Irish debt would not now be more than £40,000,000; and you may believe me when I say it in the name of the great Irish people, that we will never pay one shilling more. In fact, we owe but £30,000, as is clearly demonstrated in a book lately published by a near and dear relative of mine, Mr. John O'Connell, the member for Kilkenny. I am proud that a son of mine will be able, when the repeal is carried, to meet any of England's financiers, and to prove to them the gross injustice inflicted upon Ireland.

VI. My next impeachment of the Union is its destructive and deleterious effect upon the industry and prosperity of the country. The county of Meath was once studded with noble residences. What is it now? Even on the spot where what is called the great Duke of Wellington was born, instead of a splendid castle or noble residence, the briar and the bramble attest the treachery that produced them. You remember the once prosperous linen-weavers of Meath. There is scarcely a penny paid to them now. In short, the Union struck down the manufacturers of Ireland. The Commissioners of the Poor Law prove that 120,000 persons in Ireland are in a state of destitution during the greater part of each year. How is it that in one of the most fertile countries in the world this should occur?

VII. The Irish never broke any of their bargains nor their treaties, and England never kept one that was made on her part. There is now a union of the legislatures, but I deny that there is a union of the nations, and I again proclaim the Act a nullity. England has given to her people a municipal reform extensive and satisfactory, while to Ireland she gives a municipal reform crippled and worthless. But the Union is more a nullity on ecclesiastical grounds; for why should the great majority of the people of Ireland pay for the support of a religion which they do not believe to be

true? The Union was carried by the most abominable corruption and bribery, by financial robbery on an extensive scale, which makes it the more heinous and oppressive; and the result is that Ireland is saddled with an unjust debt, her commerce is taken from her, her trade is destroyed, and a large number of her people thus reduced to misery and distress.

VIII. Yes, the people of Ireland are cruelly oppressed, and are we tamely to stand by and allow our dearest interests to be trampled upon? Are we not to ask for redress? Yes, we will ask for that which alone will give us redress—a parliament of our own. And you will have it too, if you are quiet and orderly, and join with me in my present struggle. (Cheers.) Your cheers will be conveyed to England. Yes, the majority of this mighty multitude will be taken there. Old Wellington began by threatening us, and talked of civil war, but he says nothing about it now. He is getting inlet holes made in stone barracks. Now only think of an old general doing such a thing, as if, were there anything going on, the people would attack stone walls! I have heard that a great deal of brandy and biscuits have been sent to the barracks, and I sincerely hope the poor soldiers will get some of them. Your honest brothers, the soldiers, who have been sent to Ireland, are as orderly and as brave men as any in Ireland. I am sure that not one of you has a single complaint to make against them. If any of you have, say so. (Cries of "No!") They are the bravest men in the world, and therefore I do not disparage them at all when I state this fact, that if they are sent to make war against the people, I have enough women to beat them. There is no mockery or delusion in what I say. At the last fight for Ireland, when we were betrayed by a reliance on English honor, in which we would never again confide—for I would as soon confide in the honor of a certain black gentleman who has two horns and hoofs—but, as I was saying, at the last battle for Ireland, when, after two days' hard fighting, the Irish were driven back by the fresh troops brought up by the English to the bridge of Limerick, at that point when the Irish soldiers retired fainting, it was that the women of Limerick threw themselves in the way, and drove the enemy back fifteen, twenty, or thirty paces. Several of the poor women were killed in the struggle, and their shrieks of agony being heard by their countrymen, they again rallied and determined to die in their defence, and, doubly valiant in the defence of the women, they together routed the Saxons. Yes, I repeat, I have enough women to beat all the army

of Ireland. It is idle for any minister or statesman to suppose for a moment that he can put down such a struggle as this for liberty. The only thing I fear is the conduct of some ruffians who are called Ribbonmen. I know there are such blackguards, for I have traced them from Manchester. They are most dangerous characters, and it will be the duty of every Repealer, whether he knows or by any means can discover one of them, immediately to hand him over to justice and the law. The Ribbonmen only, by their proceedings, can injure the great and religious cause in which I am now engaged, and in which I have the people of Ireland at my back.

IX. This is a holy festival in the Catholic Church—the day upon which the Mother of our Saviour ascended to meet her Son, and reign with Him forever. On such a day I will not tell a falsehood. I hope I am under her protection while addressing you, and I hope that Ireland will receive the benefit of her prayers. Our Church has prayed against Espartero and his priest-terrorizing, church-plundering marauders, and he has since fallen from power—nobody knows how, for he makes no effort to retain it. He seems to have been bewildered by the Divine curse, for without one rational effort the tyrant of Spain has faded before the prayers of Christianity. I hope that there is a blessing in this day, and, fully aware of its solemnity, I assure you that I am afraid of nothing but Ribbonism, which alone can disturb the present movement. I have proclaimed from this spot that the Act of Union is a nullity; but in seeking for Repeal I do not want you to disobey the law. I have only to refer to the words of the Tories' friend, Saurin, to prove that the Union is illegal. I advise you to obey the law until you have the word of your beloved Queen to tell you that you shall have a Parliament of your own. The Queen—God bless her!—will yet tell you that you shall have a legislature of your own—three cheers for the Queen! (Great cheering.)

X. On the 2d of January last I called this Repeal year, and I was laughed at for doing so. Are they laughing now? No: it is now my turn to laugh and I will now say that in twelve months more we shall have our Parliament again on College Green. The Queen has the undoubted prerogative at any time to order her Ministers to issue writs, which, being signed by the Lord Chancellor, the Irish Parliament would at once be convened without the necessity of applying to the English Legislature to repeal what they appear to consider a valid Act of Union. And if dirty

Sugden would not sign the writ, an Irish Chancellor would soon be found who would do so. And if we have our Parliament again in Dublin, is there, I would ask, a coward amongst you who would not rather die than allow it to be taken away by any Act of Union? (Loud cries of "No one would ever submit to it!" "We'd rather die!" etc.) To the last man. (Cries of "To the last man!") Let every man who would not allow the Act of Union to pass hold up his hand. (An immense forest of hands was shown.) When the Irish Parliament is again assembled, I will defy any power on earth to take it from us again. Are you all ready to obey me in the course of conduct which I have pointed out to you? (Cries of "Yes, yes!") When I dismiss you today, will you not disperse and go peaceably to your homes—("Yes, yes, we will!")—every man, woman, and child?—in the same tranquil manner as you have assembled? ("Yes, yes!") But if I want you again tomorrow, will you not come to Tara Hill? ("Yes, yes!") Remember, I will lead you into no peril. If danger should arise, it will be in consequence of some persons attacking us, for we are determined not to attack any person; and if danger does exist you will not find me in the rear rank. When we get our Parliament, all our grievances will be put to an end; our trade will be restored, the landlord will be placed on a firm footing, and the tenants who are now so sadly oppressed will be placed in their proper position. "Law, Peace, and Order" is the motto of the Repeal banner, and I trust you will all rally round it. (Cries of "We are all Repealers!") I have to inform you that all the magistrates who have recently been deprived of the Commission of the Peace have been appointed by the Repeal Association to settle any disputes which may arise among the Repealers in their respective localities. On next Monday persons will be appointed to settle disputes without expense, and I call on every man who is the friend of Ireland to have his disputes settled by arbitrators without expense, and to avoid going to the Petty Sessions.

XI. I believe I am now in a position to announce to you that in twelve months more we shall not be without having a "Hurrah for the Parliament on College Green!" (Immense cheering.) Your shouts are almost enough to call to life those who rest in the grave. I can almost fancy the spirits of the mighty dead hovering over you, and the ancient kings and chiefs of Ireland, from the clouds, listening to the shouts sent up from Tara for Irish liberty. Oh! Ireland is a lovely land, blessed with the bounteous gifts of Nature,

and where is the coward who would not die for her? (Cries of "Not one!") Your cheers will penetrate to the extremity of civilization. Our movement is the admiration of the world, for no other country can show so much force with so much propriety of conduct. No other country can show a people assembled for the highest national purposes that can actuate man; can show hundreds of thousands able in strength to carry any battle that ever was fought, and yet separating with the tranquillity of schoolboys. You have stood by me long—stand by me a little longer, and Ireland will be again a nation.

Assignment of Work

The written exercises in this entire lesson should be carefully worked out. Keep copies of the written exercises in your notebook.

First Day.—Study the lesson thoroughly and make a written analysis of Mr. Burchard's eulogy. Comment in your notebook on the excellence of the arrangement and make suggestions for changes if you think improvement might be effected.

Second Day.—Outline an informal eulogy of someone of distinction in a circle, more or less wide, with which you are familiar. Plan it to be delivered at an anniversary or occasion when he is to be presented with a gift in recognition of services rendered. Write down definitely the occasion, the nature of the audience, and your relation to both.

Third Day.—Orally develop and deliver the speech as planned.

Fourth Day.—Outline and deliver an inaugural address as: president of a social club, president of a stock company formed to supply water to a valley used by farmers, president of a political club of radical character in a neighborhood formerly conservative, or of any other position of which you know and in which you take an interest.

Fifth Day.—Rule several sheets of foolscap paper down the center. On the left side, write a careful and detailed analysis of the O'Connell speech. On the right side, indicate the lesson of this course, and page on which a comment or principle related to the points noted, is to be found.

TEST QUESTIONS

These questions are for the student to use in testing his knowledge of the principles in this lesson. They are *suggestive* merely, dealing largely with the practical application of the principles, and are to be placed in the notebook for future reference.

1. Why is the eulogy picked out as a type speech worthy of study?

2. What are the two general plans of arrangement suggested either pure or combined for the eulogy?

3. Give the difference between the formal and the intimate eulogy. Which kind is used more often? Which is usually recorded and preserved?

4. How do you like the style of the Burchard speech? Do you think the matter would be very interesting to men graduated from the same college as Compton and Burchard?

5. How important is deep and genuine feeling through thorough familiarity to success in the eulogy?

6. What are the general purposes of an inaugural address?

7. Give a type outline for an inaugural address.

8. Can you construct a farewell address? Have you ever read Washington's famous farewell address?

9. Why is it difficult to make a speech to a popular audience on a vital topic? Why is such an audience more difficult to influence successfully than a special audience?

10. Does O'Connell open his speech like a man who has to establish himself with the mixed crowd before him, or like one who is sure of his reception by any Irish crowd?

11. In paragraph II he says, "Would any man be mad enough to assert it; would any man be insane enough, etc.?" Have you ever come across this rhetorical device before? Have you read the speech of Brutus over the body of Caesar in Shakespeare's Julius Caesar?

12. In how many places does the text show that O'Connell adapted his remarks to indications of feeling given by the audience? Does this require a high degree of ease and skill as a speaker?

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